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# MINSTREL ❖ FOLIO.

Containing a Splendid Selection of  
Ballads, Comic and Sentimental Songs.

Plantation Melodies, &c., &c.,

*Sam DeVincent*  
1947

PUBLISHED BY  
NATIONAL MUSIC CO.,  
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# THE COONS ARE ON PARADE.

WORDS AND MUSIC BY  
DAN LEWIS.

ARRANGED BY  
LOUIS BODECKER.

*Tempo di March.*

1. There's going to be a grand pa - rade, The darks are gath - er - ing fast, So  
2. Our u - ni - form will be well liked, Its neith - er gray nor green, A  
3. We'll give a grand re - cep - tion At our armory way up town, The



get your stand and you can see When we go march - ing past, You  
nav - y blue with yel - low stripes, The fin - est ev - er seen, You  
sup - per will be con - duct - ed by The wife of Cap - tain Brown, The

saw the seventh, you have seen the ninth, And oth - er white brig - ades, You  
all should hear the mus - ic, How nice it will be play<sup>d</sup> By the  
hall ni - ce - ly dec o - rat - ed, The ta - ble grand - ly laid, The

bet us coons will high - ly loom, While out up - on pa - rade.  
col - or - ed band that leads us coons, While out up - on pa - rade.  
way things was eat we'll nev - er for - get, When the coons came off pa - rade.

Hip, hip, hur - rah, you'll hear them say, As we go march - ing by, The

la - dies from the wind - ows, With their handkerchiefs wav - ing high..... The

yel - low girls on the side - walk, Pun - ish - - ing lem - on - ade, And

mash - ing all the dan - dy coons, While out up - on pa - rade.....

Coons are on parade. 3.

# It's Proper, Quite Proper You Know.

## A TOPICAL SONG.

Words by George LeRoy.

Music by G. B. BRIGHAM.

*Tempo di Valse:*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time, featuring a key signature of one flat (Bb).

Musical notation for the vocal line, starting with a treble clef and a key signature of one flat (Bb).

1. Odd styles An - glo - ma - ni - ac's of - ten af - fect, It's prop - er, quite
2. The suits that we see are quite fan - cy this fall, They're prop - er, quite
3. Young men to the bal - let per - form - an - ces go, It's prop - er, quite
4. The church oys - ter sup - per is now a good show, It's prop - er, quite

Piano accompaniment musical notation for the first system, consisting of two staves (treble and bass clef) in 3/4 time, featuring a key signature of one flat (Bb).

Musical notation for the vocal line, continuing from the previous system.

prop - er you know, . . . . No mat - ter how ug - ly, no  
 prop - er you know, . . . . And some are so loud you - can  
 prop - er you know, . . . . They're all so near - sight - ed they,  
 prop - er you know, . . . . The youths and the dam - sels in

Piano accompaniment musical notation for the second system, consisting of two staves (treble and bass clef) in 3/4 time, featuring a key signature of one flat (Bb).



one will ob - ject It's prop - er, quite prop - er you know, . . . . The  
 most hear em call, But prop - er, quite prop - er you know, . . . . The  
 want the front row, It's prop - er, quite prop - er you know, . . . . Then  
 cou - ples all go. It's prop - er, quite prop - er you know, . . . . The

canes the swells car - ry are too big for toys, The mus - cu - lar  
 plaids are too gor - geous for me too ex - press, But the size of  
 one falls in love with some girl on the stage, In - vites her to  
 crowds to the fes - ti - val read - i - ly troop, And all gath - er

ex - er - cise no dnde en - joys, And they'll soon have them carried for  
 the squares you can readi - ly guess, When you need a whole suit to play  
 sup - per, then fan - cy his rage, When he finds that she e - quals  
 round in a most anx - ious group, To draw lots for the oyster that's

them by small boys, It's prop - er, quite prop - er you know. . . .  
 one game of chess, It's prop - er, quite prop - er you know. . . .  
 his grandmother's age, It's prop - er, quite prop - er you know. . . .  
 lost "in the soup, It's prop - er, quite prop - er you know. . . .

**Chorus.**

Oh, yes, it's prop - er, . . . . prop - er, It's

prop - er, quite prop - er you know, Oh, yes, it's

pro - per . . . it's pro - per, quite pro - per you know. . . . .

The musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in the right hand and the bottom staff in the left hand. The piano part features a simple harmonic accompaniment with chords and single notes.

- 5 A great deal of talk just at present is rife,  
 It's proper, quite proper you know,  
 About what is called the "elixir of life,"  
 It's proper, quite proper you know,  
 If there's anything in it, we all must confess,  
 That it surely will bring a great deal of distress  
 To those gilded youth who rich uncles possess;  
 It's proper, quite proper you know.
- 6 Drop a dime in the slot when you go to a play;  
 It's proper, quite proper you know,  
 And you'll find a neat op'ra glass waiting straightway,  
 It's proper, quite proper you know,  
 They'll soon have things fixed so that anyone can  
 Just drop in a dime and a flask he will scan  
 That will save you a trip out, for seeing a man;  
 'Twill be proper, quite proper you know.
- 7 They say that the bustle is now out of style;  
 It is'nt quite proper you know,  
 The thin girls don't like it; but stout girls all smile;  
 It's proper, quite proper you know,  
 Now what has become of the bustle you ask,  
 To answer that surely is not a hard task,  
 It makes for small brothers a fine base-ball mask;  
 It's proper, quite proper you know,
- 8 There will be a World's fair in three years or so,  
 It's proper, quite proper you know.  
 It now is a question just where it will go,  
 There's lots of towns proper you know,  
 I doubt very much as to which place is best  
 But I think that this plan is well worthy a test.  
 Let's have two World's Fairs, one down east, one out west;  
 That's proper, quite proper you know.
- 9 The girls of to-day are a curious lot,  
 But proper, quite proper you know,  
 Their question is ever, "how much has he got,"  
 That's proper, quite proper you know,  
 To bright young Americans no chance affords,  
 But heiresses who have of their money in hoards  
 Will pay fancy prices for earls, dukes and lords:  
 It's proper, quite proper you know.



# Pretty Dimpled Cheeks.

By WILL. H. HOGAN.

**INTRODUCTION.**  
Waltz tempo.

*p rit. tempo.*

1. Oft when the twi - light deep - ens slow o'er the lea, I de - light in  
 2. And when the moon - light gleams from o - ver the hills, Thoughts of her it

dreams brings, Of a maid - en who's all the world to me, The fair - est of  
 And her voice my heart with sweet mu - sic fills, When ev - er the

all she seems, Once more I hear her ten-der re - plies,  
 night bird, sings, And star - light speaks to me of her eyes

As in dreams she speaks, . . . . . And in vis - - ions I see her smil - ing  
 Beam - ing in - - to mine. . . . . As so gent - ly gleaming in sum - mer

eyes, And pret - ty dim - - ple cheeks. . . . . Although she is far a -  
 skies, Ra - di - ant ev - er they shine. . . . . But I hear a step ap -

- way from me, Yet in spir - it a - gain we meet. . . . . I will sail a -  
 - proach me now, And a sweet voice rings on my ear. . . . . 'Tis my own true



*rit.* *tempo.*

- way a - cross the sea, My lit - tle sweet - heart to greet. Ah, the sweet - est  
 love who comes I trow, Bringing me sol - ace and cheer, Yes, 'tis she whose

thought of mem - o - ry this, That my fond heart seeks, . . . . . That a - gain I'll  
 faith - ful heart had grown sad, Wait - ing o'er the sea, . . . . . So to meet me,

*mf* *p*

**CHORUS.**

meet her and fond - ly kiss Her pret - ty dim - pled cheeks. . . . . Well I  
 greet me, and make me glad. She has at last come to me. . . . .

know that she'll be true, . . . . . Yes, what - ev - er may be

*p*

- tide. . . . . Soon a - cross the o - cean blue, I'll go to claim my fair bride, . . .

.. And I hear her fond re - plies, . . . . . As in dreams she soft - ly speaks, . . . .

Eyes brightly beam - ing shine thro' my dream - ing, And pret - ty dim - pled cheeks. *DS.*

*rit.*

*DS.*



# Sweet be Your Dreams, Love.

## SONG.

Words and Music by J. P. SKELLY.

*Allegretto.*

mf

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and begins with a mezzo-forte (mf) dynamic. The melody is in the treble staff, and the accompaniment is in the bass staff.

The second system contains the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics for the first system are:

1. The  
2. Oh!  
3. Then

The third system contains the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics for the second system are:

hour is late and we must part, 'Tis hard to say "good - bye,"..... But  
say that soon we'll meet a - gain, Our ten - der love to share,..... In  
breathe a - gain in pre - cious words, Your heart's true, lov - ing vow..... Your

safe with you I leave my heart—You know its in - most sigh. 'Tis  
 ab - sence there is on - ly pain, That no fond heart can bear. Your  
 voice is sweet - er than the birds That sing from bough to bough. Oh!

sweet to whis - per side by side, Of love's un - told de - light. But  
 eyes like sis - ters of the stars, Your smile so warm and bright, With  
 let your part - ing word be sweet—For - ev - er my de - light! Good-

*poco rit.*

moments fly, once more good bye, Sweet be your dreams to - night.  
 light di - vine up - on me shine, Sweet be your dreams to - night.  
 bye, my own, in si - lence lone, Sweet be your dreams to - night.

*poca rit.*

N 29 - 2

REFRAIN.

Once more, good - bye,..... Once more, once more, good-

*rall.*

*p Tempo di Valse.*

bye..... Sweet be your dreams, love. When slum - ber

*p*

veils your eyes..... Bright vis ions greet..... you, Of



fn - ture par - a - dise..... And while you are dream -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "fn - ture par - a - dise..... And while you are dream -". The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a steady bass line with chords and some melodic movement in the right hand.

ing, In all your beau - ty beam - - ing, Call back these

The second system continues the musical score. The vocal line lyrics are "ing, In all your beau - ty beam - - ing, Call back these". The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocal line.

hap - py hours, And fond - ly dream of me.....

The third system concludes the musical score. The vocal line lyrics are "hap - py hours, And fond - ly dream of me.....". The piano accompaniment ends with a final chord and a fermata. The notation includes a "D.C." (Da Capo) instruction at the end of the piano part.

# De Gospel Bells am Sounding.

## JUBILEE SOLO AND CHORUS.

Words and Music by GEORGE W. MAJOR.

*Moderato.*

*f*

*Sva*

### CHORUS.

1. De Gos - pel bell am sound - ing, Sound - ing, am sound - ing. De  
 2. De Gos - pel lamp am shi - ning, Shi - ning, am shi - ning. De  
 3. De Gos - pel horn am blow - ing, Blow - ing, am blow - ing. De

*p*

Gos - pel bell am sound - ing. Oh, hear it ring! Can't you hear it ring? De  
 Gos - pel lamp am shi - ning. Oh, see it shine! Can't you see it shine? De  
 Gos - pel horn am blow - ing. Oh, hear it blow! Can't you hear it blow? De

Gos - pel bell am sound - ing, Sound - ing, am sound - ing. It  
 Gos - pel lamp am shi - ning, Shi - ning, am shi - ning. It  
 Gos - pel horn am blow - ing, Blow - ing, am blow - ing. It

sounds so sweet I al - ways love To hear dem gos - pel bells.  
 shines so bright I al - ways love To see dat gos - pel light.  
 blows so loud dat eb - 'ry coon Can hear dat gos - pel horn.

*dim.*

**SOLO.** Oh, lit - tle chil - dren hear dat sound!  
 Oh, lit - tle chil - dren see dat light,  
 Oh, lit - tle chil - dren hear it's song,

**CHORUS.** Hear dat sound, gath - er 'round.  
 Shi - ning bright throught the night,  
 Ring - ing out, clear and strong.

*p* *unison.*



SOLO.

CHORUS.

SOLO.

Eb - 'ry dar - key's heart must bound. Hark to dem gos - pel bells. Ring a - way.  
 Lead - ing all de n - ners right. See how dat lamp - light shines. Shine a - way.  
 Say - ing dar - kies come a - long. Led by de gos - pel horn. Toot a - way.

*p* *f* *cres.* *p*

CHORUS. *a tempo.*

De Gos - pel bell am sound - ing, Sound - ing, am sound - ing. Get  
 De Gos - pel lamp am shi - ning, Shi - ning, am shi - ning. It  
 De Gos - pel horn am blow - ing, Blow - ing, am blow - ing. It's

*p a tempo.*

rea - dy, chil - dren, all draw near To hear dem gos - pel bells.  
 al - ways does my old heart good To see dat gos - pel light.  
 mu - sic to a dar - key's ear, To hear dat gos - pel horn.

*dim. e ritard.*

# In the Morning by the Sunlight.

WORDS AND MUSIC BY  
DAN LEWIS.

ARRANGED BY  
LOUIS BODECKER.

*Moderato.*

Introduction

1. In the morn - ing by the sun - light, When the day is bright and clear . . . . . I  
 2. So when your work is o - ver, Go and brush up your sun - day clothes . . . . . And  
 3. The ta - ble will be laid out, With ev' - ry - thing that's sweet . . . . . And



want you col - ored peo - ple Sure - ly to be there, Put the  
 tell the lit - tle chil - dren To let the old folks know, Then stop  
 when they blow their trum - pet, You can all sit down and eat, Par - son

har - ness on the mule, And hitch him to the cart..... I  
 in at old aunt Chloe, Un - cle Pete and Par - son Brown, .... For  
 Brown will give a lec - - ture, Pick - a min - ies they will dance ..... Aunt

prom - ised to be there, So I'll make an ear - ly start....  
 they have all got tick - ets and They sure - ly will come down....  
 Han - nah she'll get up and sing, Buck and Wing - ing by Suse and Nance.

CHORUS.

Every - thing will be all right, So I want you all to come, And

San-nah she will be there too, And have the 'pos-sum done..... You might bring the lit - tle

children, If the moon is shin - ing bright, For I've got to get there early, Yes, In the morning by the sunlight.

**DANCE.**

1st time *p* 2d time *f*

# MY BEWITCHING NELL.

Words by VOLKMAR JOHNSEN.

Music Arr. by EMIL BECKER.

*Allegretto.*  
*dance.*

1. Look yonder, where the laughing, babbling brook Skips o'er the pebbles like a  
shades of evening lin - ger when they meet, To weave a spell a-round this

*FINE.* *p*

fair - y, There stands a lit - tle cot, a love - ly nook, The fin - est on the prairie, The  
bower, Where dwells a blue eyed maid - en, pure and sweet, The fair - est prairie



flower. I love her, I love her, My se-cret I must tell.

My be-witch-ing Nell.

2. Around the lattice creeps the blnshing rose,  
 The ivy to the wall is clinging,  
 Beneath the roof the birds, in sweet repose,  
 Their lays of love are singing;  
 I see the blnshing roses come and go,  
 I feel the twining ivy tremble,  
 I hear the lays of love, I see the glow  
 That can no more dissemble:  
 She loves me, she loves me, my secret I must tell.  
 My bewitching Nell

3. The little stars are twinkling on their way,  
 The moon moves on in silent splendor,  
 The zephyrs with my darling's ringlets play,  
 And whisper words so tender;  
 I watch the zephyrs in their airy flight,  
 I kiss those golden, glowing tresses,  
 I see two little stars so pure and bright.  
 —My love her love confesses,  
 I'm happy, I'm happy, no words my joy can tell.  
 My bewitching Nell.



*Dedicated to my friend, S. P. CANTWELL, Bass, Alpine Quartette.*

# DE GOLDEN CHARIOT.

Words and Music by GUS. B. BRIGHAM.

## INTRODUCTION.

1. Sail-in down de rib-er, at de close of de day, I hear de an-gels call-ing for de  
 2. You can not get to hea-ven by look-ing at de sky, And wond'-rin why de an-gels al-ways

chil-dren to pray, To hur-ry up a pout-en, and to hoe de field of corn, As de  
 pass you by, If you will sing and shout at de broke ob de dawn. Why de

gold - en chariot's a com - in in de morn, Fo de bells are all a ring - in, and I  
 gold - en chariot will take you in de morn. Den go and tell old mas - sa dat youse

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "gold - en chariot's a com - in in de morn, Fo de bells are all a ring - in, and I gold - en chariot will take you in de morn. Den go and tell old mas - sa dat youse". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes a vocal line in the treble clef marked "8va." and piano accompaniment in the bass clef. The piano part has two instances of "Bells." and one "Bell." written above the staff.

know dey ring fo me, Kase good old mas - sa told me, "sure's your born!" Put  
 gwine a - way wid me. I know dey'll pass you in as sure's your born! Put

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "know dey ring fo me, Kase good old mas - sa told me, 'sure's your born!' Put gwine a - way wid me. I know dey'll pass you in as sure's your born! Put". The piano accompaniment includes a vocal line in the treble clef marked "8va." and piano accompaniment in the bass clef. The piano part has two instances of "Bells." written above the staff.

on your gold-en slippers fo de good Lord to see, And to ride up in de char-iot in de morn.

The third system of music features a vocal line in treble clef with a key signature of one sharp and a 2/4 time signature. The lyrics are: "on your gold-en slippers fo de good Lord to see, And to ride up in de char-iot in de morn.". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It includes a vocal line in the treble clef marked "8va." and piano accompaniment in the bass clef.

CHORUS. *First time f second time pp.*

*1st TENOR.*  
Den I hear de an - gels, hear de an - gels call, I know deys call-in fo, call - in loud fo me. Put

*2d TENOR.*  
Den I hear de an - gels call, I know deys call-in fo me Put

*1st BASS.*  
Den I hear de an - gels, hear de an - gels call, I know deys call-in fo, call - in loud fo me. Put

*2d BASS.*  
know deys a call-in fo, call - in loud fo me. Put

*Repeat pp*

on your gold-en slip-pers, to climb de gold-en stair. Gold-en chariot youse gwine to ride wid me.

on your gold-en slip-pers, to climb de gold-en stair. In de Gold-en chariot youse gwine to ride wid me.

on your gold-en slip-pers, to climb de gold-en stair. Gold-en chariot youse gwine to ride wid me.



# STROLLING BY THE BROOKLET.

Words by *KIRTLAND CALHOUN.*

Music by *FRANK PALLMA.*

*p. Second time ff.*

The first system of the piano introduction consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with several triplet markings (indicated by a '3' over a group of notes) and a dynamic marking of *p. Second time ff.* The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of the piano introduction continues the melodic and harmonic development. It includes a first ending section marked "1st time." and a second ending section marked "2d time." The treble staff continues with triplet figures and melodic phrases, while the bass staff maintains the accompaniment.

The first system of the vocal line is a single staff with a treble clef, one sharp, and common time. It contains the first line of the lyrics.

Strolling out the o - ther ev' - ning, Sun-set lighted every hill and  
Day by day more and more I loved her, Her sweet face is ever lit with  
One sum - mers eve at last I met her, Just be - side the f'rm - house

*p*

The first system of the piano accompaniment for the vocal line. It consists of two staves. The treble staff has a dynamic marking of *p* and contains chords and single notes. The bass staff provides a simple accompaniment with single notes and chords.

The second system of the vocal line continues the melody and lyrics.

dale There I met a charming little mai - den, Im - merging from the shadow of the  
smiles, And her eyes in their purity and brightness, Are but mirrors of a heart pure as a  
gate, There I told her how deeply I did love her, And her answer made my happiness com

The second system of the piano accompaniment. It continues the harmonic support for the vocal line with two staves.

vale. I asked her if I might see her home, And laughingly she toss'd her head and  
 child's. Like the brook that flows by the hill - side, Ever constant in its flight toward the  
 plete. Some day we'll both be wed - - ded, And to - gether arm in arm we'll stroll a -

said, You're a stranger kind sir un - to me, To walk alone I'm not at all a -  
 sea, So my heart with the love that I bear her, In its flight to her shall ever constant  
 way, We will walk by the side of the brook-let, When the sun behind the hill bids all good.

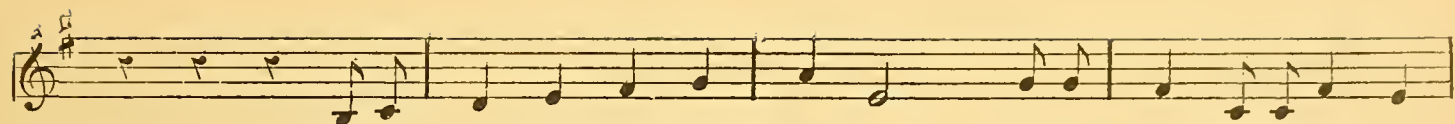
*rall.* *ad lib.*

**CHORUS.**

fraid.  
 be. She has won my heart With her win - ning ways,  
 day.

*f* *f* *p* *f*





Of-ten think I of our meeting, By the side of the run - ning



brook Often have I strolled by that mea-dow, Just for one sweet par - ting look.



DANCE.





# ROCKING THE BABY TO SLEEP.

Revised and arr. by C. L. KECK.  
Introduction.

Words and Music by GUS, B. BRIGHAM.

1. When com - ing from toil in the eve - ning, . . . . .	You
2. When he wakes you up in the morn - ing, . . . . .	His
3. He's al - ways con - tent with his play - things, . . . . .	He

greet your dear wife with a kiss. . . . .	You pick up your sweet lit - tle
face you will find a big frown, . . . . .	You laugh and you make fac - es
builds up his hous - es and halls, . . . . .	If sis - ter should knock them all

fond - ling, . . . And think of his in - no - cent bliss, . . . . . You  
 at him; . . . While robed in his lit - tle white gown, . . . . . You  
 o - ver, . . . You'll make up your mind that he squalls, . . . . . He'll

look at his fat cheeks and dim - ples, . . . . . You chuc - kle him  
 dress him and take him a rid - ing, . . . . . In his coupe, the  
 build them a - gain for his ma - ma, . . . . . And when he calls

un - der the chin, . . . . . And play with him till he gets  
 kind of his kin, . . . . . And af - ter you've hugged him and  
 pa - pa to see, . . . . . He tum - bles them down and then

sleep - y, . . . . . And sing him to sleep, you be - gin. . . . .  
 kissed him; . . . . . In your arms you take him a - gain. . . . .  
 gig - gles, . . . . . Then "Pop" takes him up on his knee. . . . .

## CHORUS.

Rock - ing the ba - by to sleep, . . . . . Rock - ing the

ba - by to sleep, . . . . . Rock - a - bye ba - by boy, he is his



*ritard.*

moth - er's joy, Rock - ing the ba - by. the sweet lit - tle ba by boy,

Rock - ing the ba - by to sleep, . . . . . Rock - ing the

ba - by to sleep, . . . . . He is his moth - er's joy,

*ritard.*

Rock - a - bye ba - by boy, Rock - ing the ba - by to sleep. . . . .

# LULLABY.

From "ERMINIE."

ED. JACOBOWSKI.

*Moderato.*

1. Dear moth-er, in dreams I see her, With lov'd face, sweet and calm, And hear her voice With  
 2. Ah! e'en when her life was eb-bing, Her words were all of me, My fu-ture years Were

love rejoice, When nestling on her arm. I think how she soft-ly press'd me, Of the tears in each glist-ning  
 all her fears, Her fate was not to see. My fa-ther, I heard you weep-ing, As in sor-row you stand-ing

eye As her watch she'd keep, When she rock'd to sleep Her child with this lul-la - by Bye, bye, bye, bye, bye,  
 by, And my moth-er's plaint, In her ac - cents faint, This tender, sweet lul-la - by, Bye, bye, bye, bye, bye,



*p* *p L'istesso tempo.*

bye, bye, bye, hie, bye, bye, bye, bye. Bye, hie, drow-si-ness o'er-tak-ing, Pret-ty lit-tle eye-lids

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. Dynamics include piano (*p*) and *L'istesso tempo*.

sleep Bye, hie, watch-ing till thou'rt wak - ing, Dar - ling, be thy slum - ber deep!

This system contains the third and fourth systems of music. The vocal line continues with lyrics, and the piano accompaniment provides harmonic support. The key signature and time signature remain consistent with the previous systems.

*mf*

Bye bye, drow-si-ness o'er-tak - ing, Pret-ty lit-tle eye - lids sleep. Bye, hie,

This system contains the fifth and sixth systems of music. The vocal line continues with lyrics, and the piano accompaniment features a mezzo-forte (*mf*) dynamic. The key signature and time signature remain consistent.

*rall. dim. pp*

watching till thou'rt wak-ing, Dar-ling, be thy slum - bers deep! bye, hie hie, hie.

*rall. dim. pp*

This system contains the seventh and eighth systems of music. The vocal line concludes with lyrics, and the piano accompaniment features a piano (*pp*) dynamic with a *rallentando* (*rall.*) and *diminuendo* (*dim.*) marking. The key signature and time signature remain consistent.



# THE FLIRT.

SONG AND DANCE.

By GEO. M. CARLETON,

*Tempo di Schottische.*

1. Oh, once while I was strolling down the street      A pret - ty lit - tle charmer I did  
2. We've nev - er known an - oth - er love since then      We nev - er - more shall sep - a - rate a -

meet. I glanced and smiled, she did the same, Of course I bow'd my  
gain. We are so hap - py, light and free, Our sor - rows all have

head. And then we spoke, she took my arm, And this is what she  
fled. And oft - ten speak of when we met, And the first thing that she

said: Oh, don't you think that you're a lit - tle fresh.

I said to her, My dar - ling, don't be rash.

Then we walked and talked, un - til the moon came out, Then to a park we  
Now we've vis it - ed all the old fa - mil - iar spots, And the park when first we

went. And by the moonlight's silv'ry rays, So hap - py were the hours we spent.  
went. Will dream in si - lence ev - er - more, Of the man - y happy hours we spent.



## CHORUS.

For we would sing, And we would dance. Her laugh was light and gay. And

then in each oth - ers' compa - ny we whiled the i - dle hours a - way.

## DANCE.

# DUBLIN BAY.

Words by Mrs. CRAWFORD.

Music by GEO. BARKER.

The first system of the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes. The bass staff begins with a bass clef and contains a harmonic accompaniment of chords and moving bass lines.

The second system of the piano accompaniment continues the melodic and harmonic material from the first system, maintaining the same key signature and time signature.

The vocal line is written on a single staff with a treble clef, one flat key signature, and 6/8 time signature. It contains the melody for the first two verses of the song.

1. They sail'd a - way in a gal - - lant bark, Roy Neal and his fair young  
 2. Three days they sail'd when a storm a - rose, And the Light - 'ning swept the deep,

The piano accompaniment for the vocal line consists of two staves. The treble staff contains chords and some melodic fragments, while the bass staff provides a simple harmonic accompaniment with a steady bass line.

bride, deep, They had ven - tur'd all in that bound - ing ark, That  
When the thun - der erash broke the short re - pose Of the

dane'd on the sil - - v'ry tide ; Roy Neal, he clasp'd his  
wea - ry sea - - boy's sleep, Roy Neal, he clasp'd his

weep - ing bride, and he kiss'd the tears a - way, And he  
weep - ing bride. and he kiss'd the tears a - way, O,

Watch'd the shore re - eede from sight Of his own sweet "Dub - lin Bay."  
love 'twas a fear - ful hour, he cried, When we left sweet "Dub - lin Bay."



3. On the crowd - ed deck of that doom - ed ship. Some fell in their meek de-

- spair, But some more calm, with a ho - lier lip, Sought the God of the storm in

pray'r; "She has struck on a rock," the sea - men cried, In their breath of their wild dis -

- may, And the ship went down with that fair young bride, That sail'd from "Dub - lin Bay."

*rall.*

# THE MAID OF THE MILL.

Words by HAMILTON AÏDE.

Music by STEPHEN ADAMS.

*Andante grazioso.*

The piano introduction is in G major and common time. It begins with a forte (f) dynamic. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a steady accompaniment with chords and single notes.

*Cantabile.*

1. Gold-en years a - go in a mill be-side the sea, There dwelt a lit-tle maid - en, who  
 2. Lead-en years have past. grey - hair'd I look a - round; The earth has no such maidens now, such

The vocal line is in G major and common time, marked Cantabile. The piano accompaniment is in G major and common time, marked piano (p). The piano part consists of chords and single notes, providing a simple accompaniment for the vocal line.

plight - ed her faith to me; The mill-wheel now is si - lent. the  
 mill - wheels turn not round. But when - e'er I think of Heav'n, and of

The vocal line continues in G major and common time. The piano accompaniment continues with chords and single notes, maintaining the Cantabile mood.

maid's eyes closed be; And all that now re-mains of her, are the words she sang to me.  
 what the an-gels be, I see a - gain that lit - tle maid, and hear her words to me.

*Tempo di Valse, e con dolcezza.*

"Do not for - get me! Do not for - get me! Think

some - times..... of me still,..... When the morn

breaks, and the thros - - tle a - wakes,..... Re - mem - - ber the maid.....



..... of the mill!..... *con passione.* "Do not for - get me!

*cres. molto.* *f*

Do not for - get me! Re - mem - - ber the maid,..... the maid *ad lib.*

*piu lento.* *p* *colla voce.*

of the mill!.....

*cres. -* *ff*

mill!.....

*ff*

# THEY ALL LOVE JACK.

Words by F. E. WEATHERLY.

Music by STEPHEN ADAMS

*With Spirit.*

The piano introduction is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The first two lines of the song are presented with a vocal line and piano accompaniment. The piano part starts with a piano (*p*) dynamic. The lyrics are:

1. When the ship is trim and read-y, And the jol - ly days are  
 2. Where he goes their hearts go with him, E'en his ship he calls her  
 3. When he's sail'd the world all o - ver, And a - gain he steps a -

The final two lines of the song are presented with a vocal line and piano accompaniment. The lyrics are:

done, When the last good-byes are whisper'd, And Jack a - board is gone; The  
 "she;" Up a - loft that "lit - tle cher-ub" Sure a maid-en she must be. And as  
 shore, There are scores of lass - es wait-ing To love him all the more; He may



lass - es fall a - weep - ing, as they watch his ves - sel's track, For all the lands - men  
o'er the sea he trav - els, the mermaids down be - low Would give their crys - tal  
lose his gold - en guineas, but a wife he'll nev - er lack. If he'd wed them all, they'd

lov - ers are noth - ing af - ter Jack, For all the lands - men lov - ers are  
king - doms for the love of Jack, I trow, Would give their crys - tal king - doms for the  
take him, for they all love Jack! If he'd wed them all, they'd take him, for they

*rall.* noth - ing af - ter Jack,.... For his heart is like the sea, ev - er o - pen, brave and  
love of Jack, I trow,.... For his heart is like the sea, ev - er o - pen, brave and  
all, they all love Jack,.... For his heart is like the sea, ev - er o - pen, brave and



free, And the girls must lone - ly be..... Till his ship comes back; But if

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are: "free, And the girls must lone - ly be..... Till his ship comes back; But if". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

love's the best of all..... That can a man be-fall,..... Why, Jack's the king of

*mf*

The second system continues the musical score. The vocal line has the lyrics: "love's the best of all..... That can a man be-fall,..... Why, Jack's the king of". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and continues with its accompaniment.

*rall.* all..... For they all love Jack! Jack!

1st & 2d. 3d.

*colla voce.* *ff*

The third system concludes the musical score. The vocal line has the lyrics: "all..... For they all love Jack! Jack!". Above the vocal line, there are markings for "1st & 2d." and "3d." indicating repeat endings. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a *colla voce.* marking. The system ends with a double bar line.

# Will You Miss Me when I'm Gone?

Words by HARRY B. SMITH.

Music by JACOB J. SAWYER.

## INTRODUCTION.

1. When these eyes at last are clos - - ing, And for-ev - er cease to  
 2. Will you tread the paths to - geth - - er, Where we wandered hand in  
 3. Will you come when spring is bloom - - ing, And the ferns and blos - soms

weep, When at last I am re - pos - ing, In a long and dreamless sleep?.....  
 hand, Through the meadows, on the heath - er, By the sea - shore on the strand?.....  
 wave, Flow' - rets, blushing and per - fum - ing, Scat - ter ing up - on my grave?.....



Will you then my mem - ry cher - ish, Hold - ing me, as ev - er, dear?..... Or will re - col - lec - tion  
 We have heard with eyes that glis - ten, Songs come waft - ed o'er - the sea ;..... When to them a - lone you  
 And will you watch for my com - ing, At the door at e - ven - tide,....., When the wild bees 'round are

per - - ish, When my voice you cease to hear?..... Will you think of me still faith - ful - ly,  
 list - - en, Will you some - times think of me?..... Will you hear the song - birds sing - ing gay?  
 hum - - ming, And the birds sing far and wide..... Will you watch and wait in vain for me,

In life's night as at its dawn, my darling? Will you weep for me, I won - der; Will you miss me when I'm gone?  
 See the flow'rets bloom in grace, my darling? With no mem - o - ry up springing, Of a dis - tant, vanished face?  
 As the wea - ry years glide on, my darling? For my foot - step will you list - en? Will you miss me when I'm gone?



## CHORUS.

*SOPRANO.*

Will you think of me still faith - ful - ly, In life's night as at its dawn?..... Ah!

*ALTO.*

*TENOR.*

Will you think of me still faith - ful - ly, In life's night as at its dawn?..... Ah!

*BASS.*

*PIANO.*

will you weep for me, I won - der, will you miss me when I'm gone.....

gone, yes, when I'm gone.

will you weep for me, I won - der, will you miss me when I'm gone, yes, when I'm gone.

# I'SE GWINE TO GET HOME BYME BYE.

JACOB J. SAWYER.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes in the treble, with a steady bass line in the bass.

The second system contains the first two lines of lyrics. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are:

1. Go 'way, my broth - er, go 'way, Doan want you trou - ble me now; I'se got dis hon - ey-comb  
 2. Yes, stop and thiuk, my brother, Be - fore you leab dis land; It had - n't been for de

The third system contains the next two lines of lyrics. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are:

in my breast, And I'se gwine to heab'n at last. De way am dark and lone - ly, De  
 mer - cy of God, We'd all be dead and damned. Den take de Gos - pel Ban - ner, Put

The fourth system contains the final two lines of lyrics. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are:

riv - er am hard to cross; But with dis hon - ey-comb in my breast, I'll get to heben at last.  
 on yoursword and shield, And with the cry of "glo - ry" die Fight - ing in the field.



CHORUS.

SOPRANO.

Um um um um um um my Lord, Um um um And I'se gwine to get a home byme by. Um

Unite sounds from the lips.

ALTO.

Hum.  
TENOR.

Hum.  
BASS.

ACCOMP.

Um um um um um um my Lord, Um um um And I'se gwine to get a home byme by.

Hum.....

Hum.....

I'se gwine to get home byme by.—•



To PEARL.

# SLEEP, BABY, SLEEP.

## LULLABY.

Words and Music by JOHN J. HANDLEY.

*Andante.*

The piano introduction is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight measures. The right hand features a melodic line with triplets and slurs, while the left hand provides a simple harmonic accompaniment. Dynamics include piano (*p*) and crescendo markings.

*p Dolce.**cres.*

The vocal line is in 2/4 time with a key signature of three flats. It begins with a triplet of eighth notes. The melody is simple and lullaby-like, ending with a fermata. Dynamics include piano (*p*) and crescendo (*cres.*).

- |           |              |        |        |       |       |         |
|-----------|--------------|--------|--------|-------|-------|---------|
| 1. Sleep, | ba - - - by, | sleep, | Close  | to    | my    | breast, |
| 2. Rest,  | lit - tle    | one,   | rest,  | I     | will  | be      |
| 3. Dream, | lit - tle    | one,   | dream, | While | night | shall   |
|           |              |        |        |       | last, |         |

The piano accompaniment for the vocal line is in 2/4 time with a key signature of three flats. It consists of four measures. The right hand has a simple harmonic accompaniment, and the left hand has a simple bass line. Dynamics include piano (*p*) and crescendo (*cres.*).

*dim.*

An - - - gels are watch - ing, love, While you're at rest;  
 Watch - - ing and sing - ing soft, Your lul - la - by;  
 Thy hap - py child - hood, dear, Soon will be past?

*dim.* *p*

*cres.*

Let slum - ber, my sweet, Close your bright eyes,  
 No cloud shall a - - - rise, No thought of fear;  
 Life's spring - time so sweet Soon fades a - - way,

*cres.*

*rit. dim.*

And I will sing to you Ten - der lul - la - bies.  
 Sweet be my dar - ling's dreams, While she slum - bers here.  
 Slum - - ber, my dar - ling one, Dream - ing while you may.

*rit. dim.*

# YODLE.

*Tempo di Valse.*

A - - e - o - la - e - - - - O - le - a - e - du -

- - - A - le - a - e - du - ah - - - - - A - - - - - e - - - - o -

- la e - - - - - O - le - a - e - du - ah - - oo - le - ah - - - -

*Sleep, baby, sleep. 3.*



# THE LITTLE FISHER-MAIDEN.

## DAS KLEINE FISCHERMADCHEN.

English words by GEO. BARDWELL.

LUDOLF WALDMANN,

Piano introduction in G minor, 6/8 time. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f* (forte).

1. There was a lit - tle Fish - er - maid - -  
 1. War einst ein klei - nes Fi - - scher - mäd - -

Vocal line and piano accompaniment for the first line. Dynamics include *f* and *p* (piano).

en, So love - ly and so bright, A joy un - to the sight! A  
 chen, So lieb - lich und so schön gar herr - lich an - zu - sehn, gar

Vocal line and piano accompaniment for the second line. Dynamics include *mf* (mezzo-forte) and *f*.

joy un - to the sight! The fair - est maid in all the vil - -  
 herr - lich an - zu - sehn! Die schön - ste Maid im Fi - scher - städt - -

Vocal line and piano accompaniment for the third line. Dynamics include *p* and *f*.

- lage. She braved the storm - y sea, With heart so light and free, With  
- chen, sie fuhr bei Sturm - ge - braus auf s wil - de Meer hin - aus, auf s

*mf* *f*

heart so light and free!... The Mermaids came with voi - ces clear, To warn the maid of  
wil - de Meer hin - aus!... Da tauch - te auf der Nix en Schaar und warnt das Mäd - chen

*p* *f* *p*

*a tempo.* *f*

dan - gers near! To warn the maid of dan - gers, dan - gers near!  
vor Ge fahr, und warnt das Fi - scher - mäd - chen, vor..... Ge - fahr!

*a tempo.* *f*

*p* REFRAIN. *p* *rit.*

The mer - maids' song, the mer maids' song rang long;  
Der Nix - en Sang, der Nix - en Sang er - klang;

*mf* *p* *rit.*



*a tempo.*

“Lit - tle Fish - er maid - en, Skies with storm are laid - en! Tempt no more a -  
 Fi - scher - in - du klei - ne, fah - re nicht al - lei - ne! fah - re nicht bei

lone the sea, Dan - ger's wait - ing there for thee! Lit - tle Fish - er maid - en  
 Sturm - ge - braus, auf das wil - de Meer hin - aus! Fi - scher - in du - klei - ne,  
*Sva* *Sva* *Sva*

Skies with storm are la - den! Tempt no more, a - lone the sea! Dan - ger waits for thee.....  
 fah - re nicht al - lei - ne, fah - re nicht bei Sturm - ge - braus auf das Meer hin - aus! *Sva.*

2 She cried, "all danger I am scorning!"  
 And laughing, on sail'd she,  
 Tho' wilder grew the sea,  
 Tho' wilder grew the sea,  
 Came Tritons who had heard that warning.  
 When these the maiden spied,  
 For help, for help, she cried!  
 For help, for help, she cried!  
 Her fragile boat they toss'd it o'er,  
 She sails the sea, alone, no more!  
 She threw it on the cruel, rocky shore.

REFRAIN AND CHORUS:

3 The Fisher-maiden swift was dying;  
 She sank beneath the wave!  
 But Neptune came to save!  
 But Neptune came to save!  
 Amid the tempests round them flying,  
 With strong and willing hand  
 He drew her safe to land!  
 He drew her safe to land!  
 But since that hour her joy is o'er,  
 She sails the sea, alone, no more,  
 She sails the sea, alone, alone, no more.

REFRAIN AND CHORUS,

2 Sie rief "o wollet mich verschonen!"  
 Fuhr lachend durchs Gebraus  
 Auf's wilde Meer hinaus,  
 Auf's wilde Meer hinaus,  
 Da plötzlich tauchten auf Tritonen;  
 Wie die die Maid geschn,  
 Da war's um sie geschn,  
 Da war's um sie geschn!  
 Sie packten all zu mal das Schiff  
 Und warfen es auf's Felsenriff,  
 Und schleuderten das Schiff auf's Felsriff!

REFRAIN AND CHORUS.

3 Der Fisch'rin Naeheu that zerschellen  
 Da kam auf ihr Geschrei  
 Der Gott Neptun herbei,  
 Der Gott Neptun herbei:  
 Der Fuhrte sie durch Sturm und Wellen  
 Gar sicher an das Land,  
 Und setz' auf den Sand,  
 Und setz' auf den Sand!  
 Da sass die arme Fischerin,  
 Ihr froher Muth, er war dahin,  
 Ihr freier froher Muth, er war dahin.

REFRAIN AND CHORUS.



# By the Old Willow Tree in the Glen.

Words by CHAS. RUSSELL.

Music by WM. CRAMER.

The piano introduction consists of two staves (treble and bass clef) in 4/4 time, featuring a key signature of one flat (B-flat). The melody is primarily in the treble clef, with a simple accompaniment in the bass clef.

1. When the sha - dows of eve - ning are fall - ing,                      And the  
 2. Ma - ny days I've been wait - ing to meet you,                      For I've

The first two lines of the song are shown with vocal lines and piano accompaniment. The piano part continues with chords and simple rhythmic patterns.

sun - light is fad - ing a - way,                      When a - round us the an - gel of  
 some - thing I'm long - ing to tell,                      How since we first met, in my

The last two lines of the song are shown with vocal lines and piano accompaniment, concluding the piece.

dark - ness Is fold - - ing her man - tle so  
mem - 'ry Fond thoughts of thee al - - ways will

gray, When the whip - poor-will sings to the wil - - lows, Oh, say  
swell, And in the lone hours of mid - - night, Thy

that you'll wait for me there, Where so oft - en we've met in the  
form in my fan - cies I see. Oh, to - night in the glen by the

twi - - - light, By the old wil - low tree in the glen.  
wil - - - low, Tell me, dar - ling, you'll love none but me.

*rit.*

CHORUS.

SOPRANO.

Oh, tell me, my dar - ling, You'll love me, Be to

ALTO.

TENOR.

Tell me, my dar - ling, You'll love me, Be to

BASS.

PIANO.



me what no oth - er has been, Oh give me that promise when you

me what no oth - er has been, give me that promise when you

*rit.*

*rit.*

*rit.*

*rit.*

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line has lyrics: "me what no oth - er has been, Oh give me that promise when you". The second vocal line has lyrics: "me what no oth - er has been, give me that promise when you". Both vocal lines feature a "rit." (ritardando) marking above the first measure of the second phrase. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

meet me By the old wil-low tree in the glen.

meet me By the old wil-low tree in the glen.

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major and 4/4 time. The first vocal line has lyrics: "meet me By the old wil-low tree in the glen.". The second vocal line has lyrics: "meet me By the old wil-low tree in the glen.". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

# JAPANESE LOVE SONG.



Words by **W. Yardley.**

Music by **Cotsford Dick,**

*Tempo rubato.*  $\text{♩}$  *Sva*

*mf*

*mf*

1. Me once - y time a - go, Knew nice - y lit - tle man, He  
 2. Lit - tle miss - y, laugh - y guess, So hap - py as She am, "Ask

*mf*

name him self - ey Pea Cue Sin,..... He  
 pap - py dear - y Chang Fi Fow,"..... Yum

*Sva*

lov - ey miss - y so (She call her name-y Fan) "How do - ey miss-ey well?" "Chin-  
 pap - py nod - dy yes, Him sweet as jol - ly jam, And ber - ry mum-my nice, Chow-

*Piu lento.*

Chin..... He kiss - y lit - tle miss-ey, (She  
 Chow..... Um lov - ey lit - tle dove-y, Um

*Sva*

*Piu lento.*



*a tempo.*

call her name-y Fan) Lit - tle miss-ey which he love-y much-ey so, Lit - tle  
 duck - y lit - tle Fan, Pit - ty, pop - sy, wop - sy, tid-dy, ic - kle sing, And

miss-ey when he kiss - y, "Go a - way um naughty man," But um naughty, naughty man,  
 dove - y say she love - y, For her fin - ger bring a ring, For her fin - ger bring a ring,

*a tempo.*

*p*

But um naught - y, naught - y man, But um  
 For her fin - ger bring a ring, For her

*p*

5

naughty man a - way um would-n't go, go, go! Tip Top Whip Top  
 fin - ger bring a Ching a ring a ring Ching ring! Tip Top &c.

Sing So Hi, Hum Top Sing So Lo; Chip Chop Cher-ry Chop

up to the ver - y top; Tum - ble down lo Sing So. So.....

*mf* *1st Ending.* *Last Ending.*

*mf* *D. S.* *Tempo. Io.* *ff*

# He Gets There Just the Same.

Words by WILL PETERS

Music by O. LANGEY

1. There is a chance in this great world for ev - 'ry hum - ble thing. You  
 2. The bur - glar knows his trade right well when-e'er he comes to call, He

must not judge one by his looks, as I'll pro - ceed to sing:  
 bur - gles all the live - long night, what - ev - er may be - fall.



The bee - tle has his crown of gold, the fire - fly has his flame, The  
The bank cash - ier, he al - so knows the points a - bout his game; He

bed - bug has no flame, nor crown, but he gets there all the same.  
is a mem - ber of the church, but he gets there all the same.

*FINE.*

3. The millionaire has money bags, and many bonds  
and stocks,

He owns a railroad, too, and has substantial  
bus'ness blocks;

But when the winter days have come, with cold  
we all exclaim.

The plumber has no stocks or bonds, but he gets  
there just the same.

4. The game of poker I enjoy, of it I never tire.

To sit behind four aces is a thing I much admire,  
But when with aces four I sit, and think I'll scoop  
the game,

A little straight flush don't look big, but it gets  
there all the same.

5. Tho' many fall by fire and sword, and yield up  
their last breaths,

The perils of the railroad, too, cause many sudden  
deaths.

In deadly mines beneath the earth fire-damp doth  
kill or maim,

Toy-pistols don't amount to much, but they get  
there just the same.

6. The roller skate has often caused a dull and sick-  
ning thud,

While others fall a victim to the thick and slip-  
p'ry mud.

But when it comes to shaking up a person's mor-  
tal frame,

The innocent banana peel will get there all the  
same.

# HOW IS YOUR SISTER MARY.



Words and Music by **BILLY ROBINSON.**

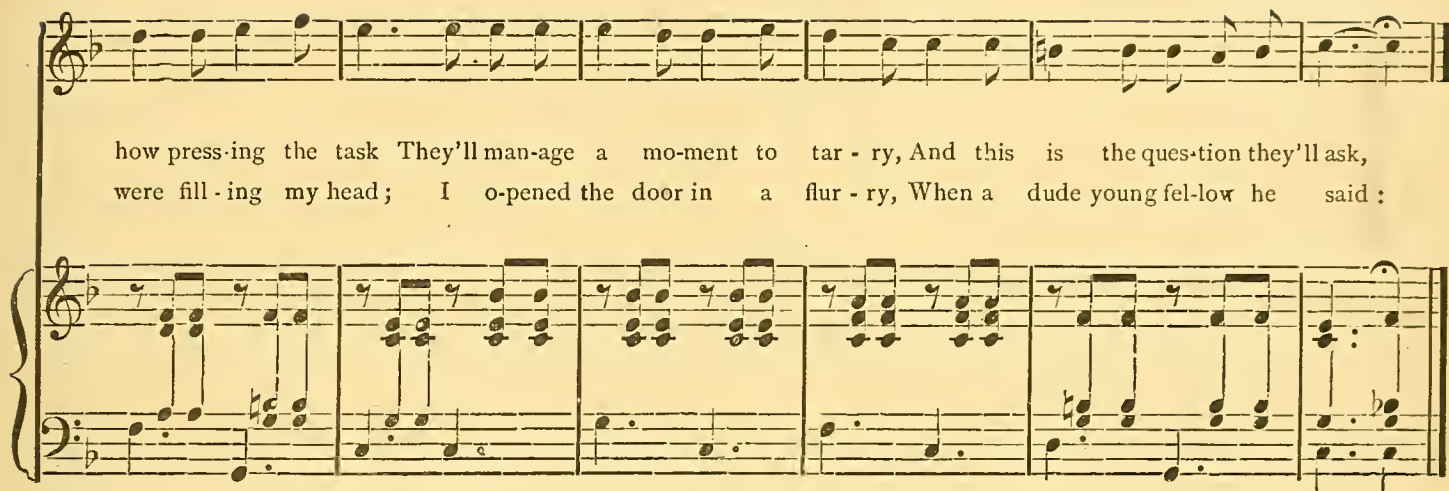
*f*

1. Can you tell me why girls are de - ceit - ful? Why is it that ev - 'ry young elf; Should fancy my fat sis - ter
2. Last night we were set in a flut - ter, By a rapping we ne'er heard be - fore; When Mary too ut - ter - ly

*p*

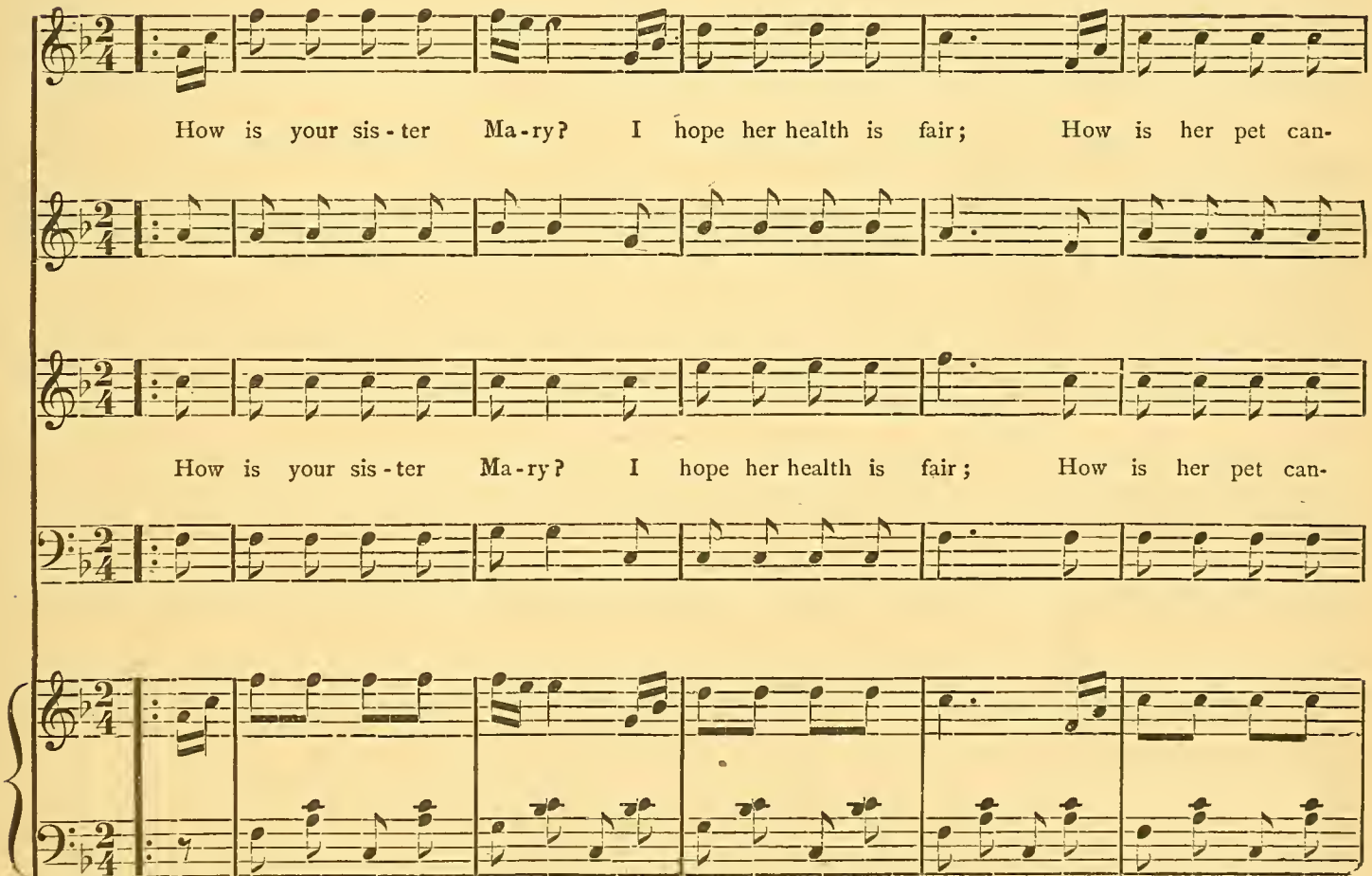
Ma - ry, And al - low me to fan - cy my - self, Should I meet with Tom, Dick or Har - ry, No mat - ter  
ut - ter, To ans - wer the knock at the door; I flew through the hall in a hur - ry, Queer - no - tions





how press-ing the task They'll man-age a mo-ment to tar-ry, And this is the ques-tion they'll ask,  
were fill-ing my head; I o-pened the door in a flur-ry, When a dude young fel-low he said :

### CHORUS.



How is your sis-ter Ma-ry? I hope her health is fair; How is her pet can-

How is your sis-ter Ma-ry? I hope her health is fair; How is her pet can-



a - ry? Does she still bang her hair? The ques - tion nev - er va - ry, We  
 a - ry? Does she still bang her hair? The ques - tion nev - er va - ry, We

hear it ev - 'ry where; How is your sis - ter Ma - ry? Does she still bang her hair?  
 hear it ev - 'ry where; How is your sis - ter Ma - ry? Does she still bang her hair?

*Repeat 8va.*

*D.C.*

# BLACK-EYED BESSIE LYLE.

Revised and arr. by C. L. KECK.

Music by T. R. WALKER.

## INTRODUCTION.

*Andante con espress.*

1. Where the mel - low sun - light lingers,  
2. Oh, how oft we've strayed to - geth - er,

On the rip - - ples of the  
In the hush - of ev - en

stream, And the wa - ter lil - lies' fingers, Reach to clasp each gold - en  
 tide, Just a-cross the bloom-ing heather, Till we reach'd the stream-lets

gleam; Close be-side the mur-m'ring waters, Mir-ror'd in the sun - beams  
 side; While the twi - light shed its glo-ries, And the stars of heav - en

smile, Watch-ing, wait-ing, some one loi-ters— 'Tis my black-eyed Bes - sie Lyle.  
 smile'd, There I whis-per'd sweet-est stor ies, To my black eyed Bes - sie Lyle.



## CHORUS.

Black eyed Bes - sie, how I love her, With a heart so free from

Black eyed Bes - sie how I love her, With a heart so free from

guile. Tru-er than the stars a - bove her, Is my Black eyed Bes - sie Lyle.

guile. True-r than the stars a - bove her, Is my black eyed Bes-sie Lyle.

*rit.*

*ritard.*

# The Chinese, The Chinese, You Know!

JOHN E. DONNELLY.

*Moderato.*  $\text{♩}$

*INTRO.* *f*

The piano introduction is in 3/4 time, marked 'Moderato' and 'ff'. It consists of 12 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

*VOICE.*

The vocal line begins with a treble clef and a 3/4 time signature. It contains 12 measures of music, corresponding to the first three lines of lyrics.

1. I'll sing of a sub - ject, but your ears you must lend; And lis - ten to  
 2. Large meet - ings were held, and loud speech - es were made, By men who had  
 3. Now what shall we do with our girls and our boys? Is a quest - ion

The piano accompaniment for the first part of the song is in 3/4 time. It features a steady bass line in the left hand and chords in the right hand, supporting the vocal melody.

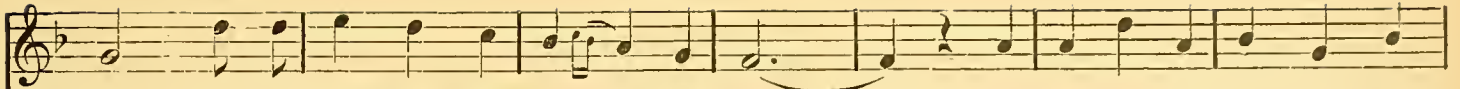
The second vocal line continues the melody from the first part, with lyrics starting with 'what I've to say...'. It consists of 12 measures.

what I've to say..... We'll have to do something with this curse in our  
 ax - es to grind..... They spoke of our cause and they prom - ised us  
 that we must decide..... If they don't learn to toil, why they sure - ly will

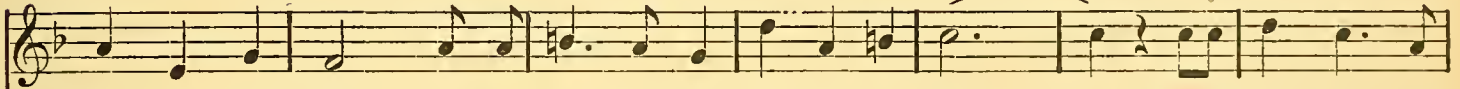
The piano accompaniment for the second part of the song continues with the same harmonic structure as the first part, providing a steady accompaniment for the vocal line.

Three plates.

Copyright 1885 by L. L. A. BRODERSEK.



land, For our buis - ness has gone to de - cay..... The merchants are id - le their  
 laws, But a - las! it was all for a blind..... They know what we need But our  
 spoil, And so - ci - ety will cast them a - side..... They will wan - der for - lorn with



goods on their hands, And the cause of this ter - ri - ble woe..... I'll tell you my  
 cries they won't heed, In con - gress they work ver - y slow..... And they are still  
 the finger of scorn, Point - ing at them where - ev - er they go..... And they will fill



friends and you'll say I am right, It's the chin - ese, the chin - ese, you know.....  
 coming here yes, ten-thousand a year, The chin - ese, the chin - ese, you know.....  
 early graves through these mongolian slaves, The chin - ese, the chin - ese, you know.....





## CHORUS.

Let la - bor and cap - i - tal, go hand in hand; And crush out this

ter - ri - ble for..... For a cry - ing dis - grace, is this a - bom - in - a - ble

race, The chin - ese, the chin - ese, you know.....

*D.C. to*

# ELSIE DARLING I AM WAITING.

Words by CHAS. H. DOUTRICK.

Music by JNO. S. COX.

## INTRODUCTION.

*Allegro moderato.*

*mf*

1. The flow'rs are droop - ing in the dew, Of eve - ning El - sie dear,..... As  
 2. Sweet is the eve - ning darl - ing one, The moon will soon come forth,..... To  
 3. We'll sit be - side the riv - er, where The wa - ter lil - ies grow ;..... And

*p*

by the gate I stand and wait, For your fond smile of cheer..... The  
 smile up - on us— she you know, All lov - ers scenes do court ;..... And  
 ex - change words of hope - ful love, With naught to check the flow ;..... And

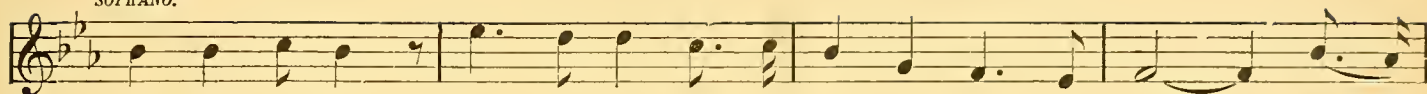
birds have ceased their song of joy, The sky's no long - er blue,..... And  
 as we'll stroll up - on the green, Our troths we'll plight a - new,..... It  
 of that hap - py day we'll tack, When no longer we'll be two,..... Oh

by the gate I watch and wait, Sweet El - sie dear for you.....  
 gives me joy sweet El - sie love, To watch and wait for you.....  
 dar - ling El - sie, pa - tient - ly;— I wait and watch for you.....



## CHORUS.

SOPRANO.



El - sie dar - ling I am wait - ing, For you so dear and true,..... My.....

ALTO.



TENOR.



El - sie dar - ling I am wait - ing, For you so dear and true,..... My.....

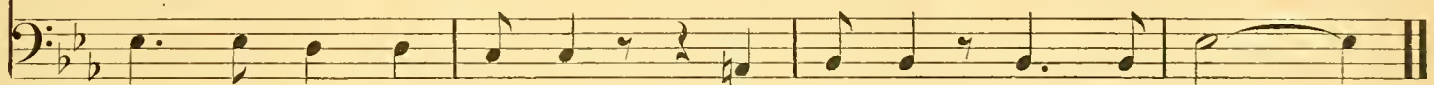
BASS.



heart is beat - ing joy - ous, While wait - ing here for you.....



heart is beat - ing joy - ous, While wait - ing here for you.....



# DANDY SERVANTS.



By G. B. BRIGHAM.

## INTRODUCTION.

1. We  
2. We're

are three dan - dy servants, Just as jol - ly as can be; Al - ways at your  
just as willing to carry a house as a trunk most any time Or a basket that holds a-

ser - vice and a hap - py lot are we                      Running here and running there We  
 bout a ton.... all for a nickle or dime.                      Some-times we have to drive a span. We

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of one flat (B-flat) and a 4/2 time signature. The lyrics are: "ser - vice and a hap - py lot are we                      Running here and running there We bout a ton.... all for a nickle or dime.                      Some-times we have to drive a span. We". The piano accompaniment is written on grand staff notation (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

go where-e'er we please.      Coaches and bunks, va - lises and trunks We car-ry at our ease. Then  
 don't mind that you know,      But do it ver - y grace - ful - ly As on our way we go.

The second system continues the musical score. The vocal line lyrics are: "go where-e'er we please.      Coaches and bunks, va - lises and trunks We car-ry at our ease. Then don't mind that you know,      But do it ver - y grace - ful - ly As on our way we go." The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

### Chorus.

Heigh! heigh! ho!      on we go,      Mer-ri ly on our way..... With a hip! ha! la! and

The chorus section begins with the vocal line lyrics: "Heigh! heigh! ho!      on we go,      Mer-ri ly on our way..... With a hip! ha! la! and". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.



Ha! ha! ha! hap-pi-ly ev - 'ry day..... We mind our mas-ters to a dot, and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics: "Ha! ha! ha! hap-pi-ly ev - 'ry day..... We mind our mas-ters to a dot, and". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

never ob-jec-tion see..... You'll al-ways find us happy and gay, Fon dah-dy servants are

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "never ob-jec-tion see..... You'll al-ways find us happy and gay, Fon dah-dy servants are". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

we, are we, You'll al-ways find us happy and gay. For dandy ser-vants are we.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "we, are we, You'll al-ways find us happy and gay. For dandy ser-vants are we.". The piano accompaniment ends with a final chord in the treble clef staff marked "8va" (octave) and a fermata over the final note.

*8va*

The first system of music consists of five measures. The treble clef part contains a melody of eighth and quarter notes. The bass clef part provides a harmonic accompaniment with chords and eighth notes.

*8va*

The second system of music consists of five measures. The treble clef part continues the melody with eighth and quarter notes. The bass clef part continues the harmonic accompaniment with chords and eighth notes.

*8va*

The third system of music consists of five measures. The treble clef part continues the melody with eighth and quarter notes. The bass clef part continues the harmonic accompaniment with chords and eighth notes.

*8va*

The fourth system of music consists of five measures. The treble clef part continues the melody with eighth and quarter notes. The bass clef part continues the harmonic accompaniment with chords and eighth notes. The system concludes with a double bar line.

# JANIE.

Words by HELEN WHITNEY CLARKE.

Music by T. R. WALKER.  
Revised and arr. by C. L. KECK.

INTRODUCTION.  
*Moderato*

The introduction is a piano piece in 2/4 time, marked *Moderato* and *mf*. It consists of 8 measures of music for the right and left hands, featuring a steady eighth-note accompaniment in the bass and a more active melody in the treble.

1. The dai - sy held her dain - ty cup, To catch the dew - drops bright, The  
2. The swal - lows flit - ted here and there, The bat had left his bow'r, The

The first two lines of the song are in 2/4 time, marked *p*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. The dai - sy held her dain - ty cup, To catch the dew - drops bright, The" and "2. The swal - lows flit - ted here and there, The bat had left his bow'r, The".

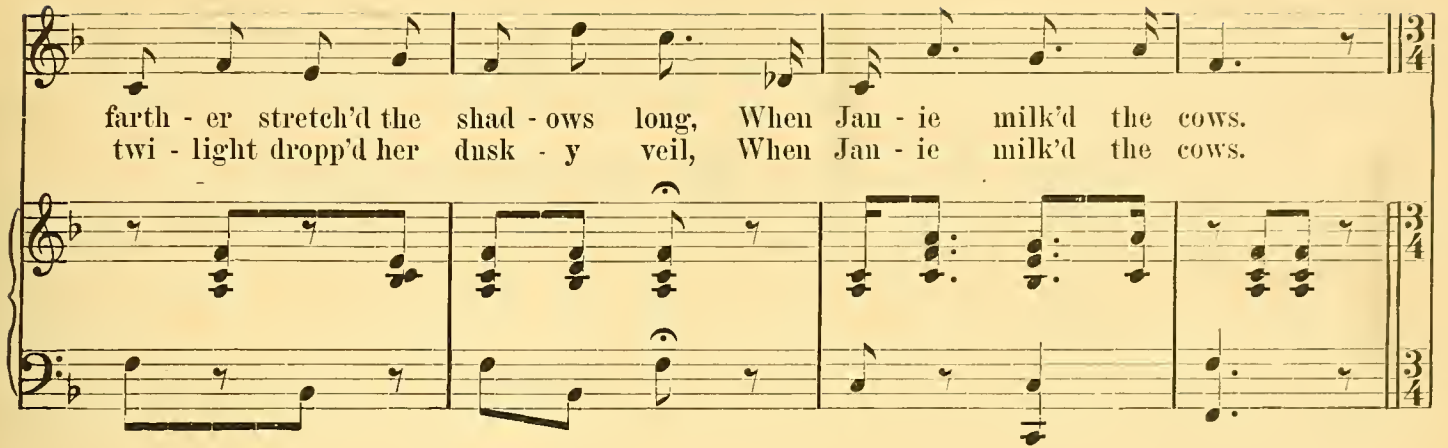
bee had kiss'd the clo - ver - bobs, And bade them all good - night; The  
prim - rose, with a bash - ful air, Un - clos'd her pet - al'd flow'r; The

The next two lines of the song are in 2/4 time, marked *p*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "bee had kiss'd the clo - ver - bobs, And bade them all good - night; The" and "prim - rose, with a bash - ful air, Un - clos'd her pet - al'd flow'r; The".

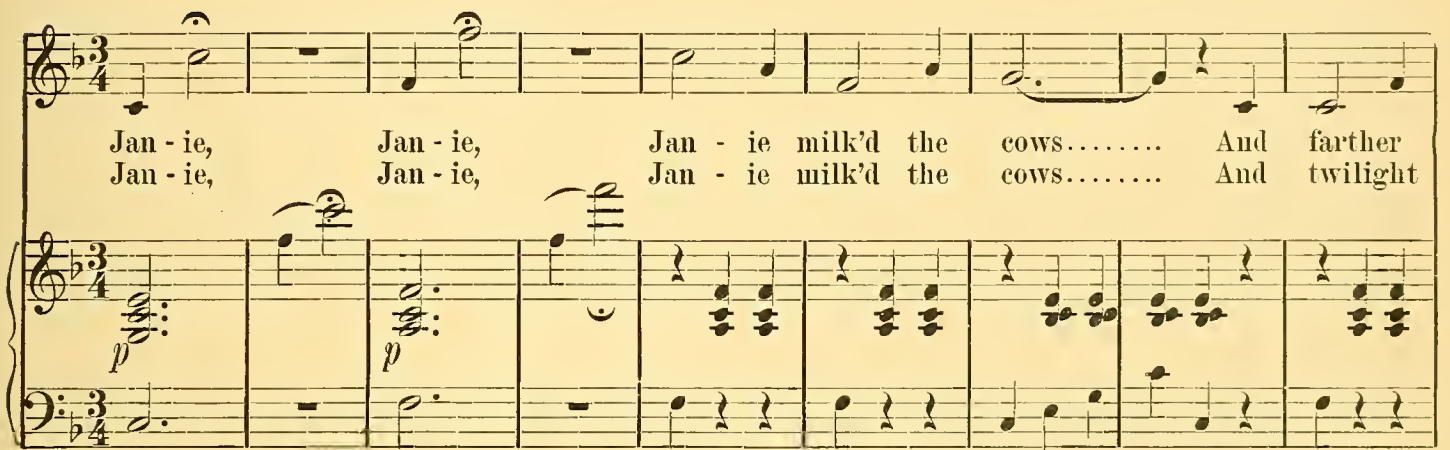
Ka - ty - did had tuned her song, A - mong the ap - ple boughs, And  
Whip - poor - will his plain - tive tale, Pro - clam'd 'neath wood - ed boughs, And

The final two lines of the song are in 2/4 time, marked *p*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Ka - ty - did had tuned her song, A - mong the ap - ple boughs, And" and "Whip - poor - will his plain - tive tale, Pro - clam'd 'neath wood - ed boughs, And".

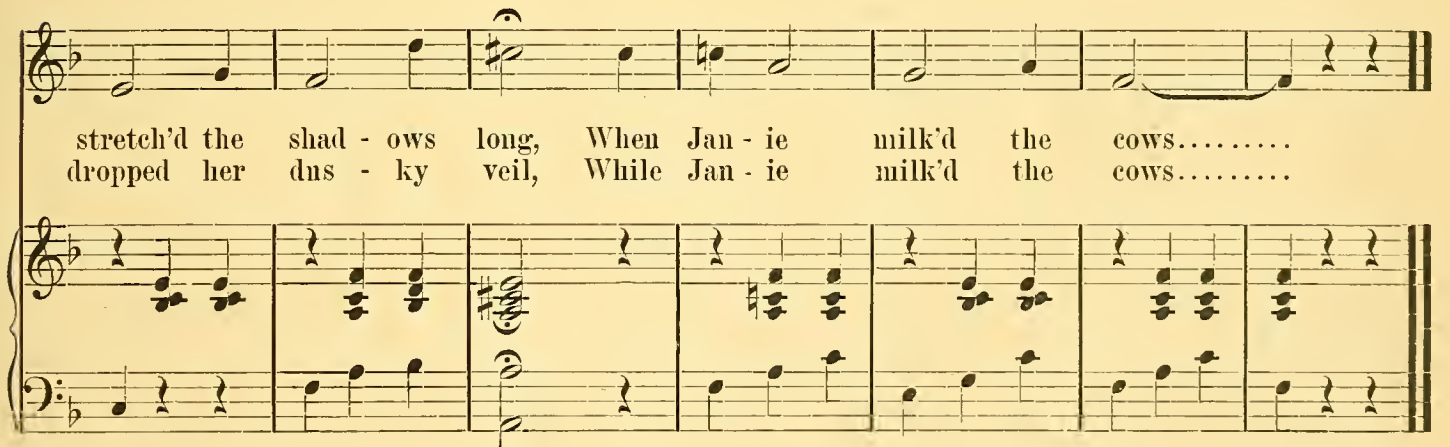




farth - er stretch'd the shad - ows long, When Jan - ie milk'd the cows.  
twi - light dropp'd her dusk - y veil, When Jan - ie milk'd the cows.



Jan - ie, Jan - ie, Jan - ie milk'd the cows..... And farther  
Jan - ie, Jan - ie, Jan - ie milk'd the cows..... And twilight



stretch'd the shad - ows long, When Jan - ie milk'd the cows.....  
dropped her dms - ky veil, While Jan - ie milk'd the cows.....

3.

And Ben, the plow boy, strolling by  
Comes thro' the open bars,  
While softly in the Western sky,  
Shine out the tranquil stars,  
And while the corn blades whisper low,  
Two lovers pledge their vows,  
Amid the twilight's purple glow,  
Where Janie milked the cows.

4.

A little cottage, snug and new,  
With hop-vines at the door,  
The Sunbeams peeping softly through,  
Lie dancing on the floor,  
And when the first pale evening stars  
Shine thro the forest boughs,  
Young farmer Ben, beside the bars,  
Helps Janie milk the cows.

Respectfully Inscribed to Mrs. WILLIAM WIRT SMITH.

# Dear Love, a Sweet Good-night.

INTRODUCTION.

C. L. JENKS, Jr.

*Andantino.*

Where fall the twi - light shad - - ows, Seek - ing for thee, Oh  
And, when in peace - ful slum - - ber Dreaming, to thee I'd

heart,..... With pain and bliss of lov - - ing, I wan der  
 fly,..... In - ho - ly ben - e - dic - - tion, Soft - ly thy

where thou art;..... From out my soul in si - - lence,  
 name I'd sigh;..... Then swift on air - y pin - - ions,

Up - well - ing pure... and bright,..... I send a thou - sand  
 A bird - ling speeds its flight,..... And light - ly hov - 'ring



*ff* *rit e dim.* *p* *FINE.*

greet - - ings, Dear love, a sweet good night.....  
o'er..... thee, Sings in thy heart "Good night.".....

*ff* *p* *FINE*

*legato. mf* *p*

The past be - fore me ris - - es, Ev - er thy form I

*legato. mf* *p*

see;..... A spir - it soft - ly glid - - ing.

Light - ly floats o'er me..... I see a gold - en

*cres* *cen*

morn - ing, When joy my heart... will fill;..... A flood of

*do.* *f*

sweet e - mo - - tion.... My ten - der bos - om thrill.....

*p* *D. S.*

# DEY STOLE MY CHILD AWAY.

("THE VIRGINIA ROSE BUD.")

Composed and sung by F. H. Kavanaugh.

*Allegretto.*

The piano introduction is in 2/4 time, marked *Allegretto* and *f*. It consists of eight measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

*p*

1. I had a rose - bud in my gar - den growing, .. A plant I cher - ished with a father's  
 2. Oh, then this heart was withered and de - ject-ed... I wandered thro' the fields, but all in

The first system of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part consists of chords and single notes, marked *p*. The lyrics are written below the vocal line.

care, When oth - er dar - kies round that plant was hoeing, Its zef - fer-es-sence seemed to fill the  
 vain, And ev - 'ry plant on me a shade reflected, .. The tears they fell a - round me like the

The second system continues the vocal and piano accompaniment. The piano part features chords and single notes, with some measures containing slurs. The lyrics are written below the vocal line.

air; Oh, how I watched that little plant while creeping, She, like her moth - er, always light and  
 rain; The sun a - bove looked down upon my sor - row, My heart was wither'd, I sought for her in

The third system concludes the vocal and piano accompaniment. The piano part features chords and single notes, with some measures containing slurs. The lyrics are written below the vocal line.



gay, One night I left her in her bed a-sleep-ing, And in the morning she was stole away,  
vain, My child was stole, was lost to me for - ev - er, I nev - er saw that angel form a-gain,

One night I left her in her bed a-sleep-ing, And in the morn - ing she was stole a-way.  
My child was stole, was lost to me for-ev - er, I nev - er saw that an-gel form a-gain.

**f** CHORUS. *Lively.*

Dey stole, dey stole, dey stole my child away, Dey stole, dey stole, dey stole my child away,  
Dey stole, dey stole, dey stole my child away, Dey stole, dey stole, dey stole my child away,

**p** SOLO. *Piu andante.*

Oh! hear me now calling, Oh! hear me I pray! My heart, my heart is breaking for my child, for my

N 29-7

*Ad lib.* **f** CHORUS. SOLO. **f** CHORUS.

child dey stole a - way, Oh! oh! oh! hear dat voice! Oh! oh! oh! hear dat voice!

hear dat voice! hear dat voice!

**f** CHORUS. *Allegro.*

I hear dar hoofs op-on de hill, I hear dem faint - er, faint - er still, I hear dar hoofs op-

I hear dar hoofs op-on de hill, I hear dem faint - er, faint - er still, I hear dar hoofs op-

on de hill, I hear dem faint - er, faint - er still. Dey stole, dey stole, . . . dey

on de hill, I hear dem faint - er, faint - er still, Dey stole, dey stole, . . . dey



stole my child a - way, Dey stole, dey stole, dey stole my child a - way, my  
 stole my child a - way, Dey stole, dey stole, dey stole my child a - way. my

*Sea*

*f*

child a - way, my child a - way, my child a - - - way.  
 child a - way, my child a - way, my child a - - - way,

*dim.*



# YES, I'LL BE DAR.

Composed by JACOB J. SAWYER.

*ALLEGRO.*

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

*Moderato.*

Vocal line and piano accompaniment for the first verse. The vocal line is in G major, 2/4 time, with lyrics: "When I was down in E - gypt land, Tell dem I will be... dar; I.... As I was cross - ing yon - der field, Tell dem I will be... dar; I....". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Vocal line and piano accompaniment for the second verse. The vocal line is in G major, 2/4 time, with lyrics: "took my breth - ren by de hand and told him I'd be dar. Oh, had my breast - plate, sword and shield, tell dem I'll be dar. Oh, de". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

shout, you chil - dren, shout, you free! Tell dem I will be dar too; For....  
gates am gold and de hin - ges, too, Tell dem I will be dar too; And....

he has bo't your lib - er - ty, So tell them I'll be dar, yes, I'll  
dey are free for me and you, So tell them I'll be dar, yes, I'll

## CHORUS.

be dar, I'll be dar, Bright and ear - ly in de morn - ing, child, I'll be dar, I'll  
be dar, I'll be dar, Bright and ear - ly in de morn - ing, child, I'll be dar, I'll



be dar, be - fore de broke of day; Oh, yes, I'll be dar, I'll be dar, Right

be dar, be - fore de broke of day; Oh, yes, I'll be - dar, I'll be dar, Right

The first system consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

ear - ly in de morn - ing, child, I'll be dar, I'll be dar, be - fore de broke of day.

ear - ly in de morn - ing, child, I'll be dar, I'll be dar, be - fore de broke of day.

The second system also consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, continuing the melody and accompaniment from the first system.



# LILLIAN. I WAIT FOR THEE.

## SONG.

Words and Music by G. B. BRIGHAM.

*INTRODUCTION. Andante.*

*Affetuoso.*

1. Lil - lian, Loved one, I am wait - ing. When you're far from  
 2. Lil - lian, Loved one, don't for - get me; While you're far a -

me.....  
 way.....

How se - rene and calm the mo - ments,  
 Just re - mem - ber me in kind - ness,

*Amoroso.*

While I a - wait for thee..... Hea - ven with its rays of  
Think of me ev - ry day..... Let the an-gels guard thy

sun - shine Bright - ens up my heart.....  
slum - ber While you sleep at night.....

Then all is sad un - til to - mor row, while we're thus..... a  
And at day be joy - ous ev - er. May your cares be always

part.....  
light.....

Lil - lian, Loved one, I am wait - ing.  
Lil - lian, Loved one, while you leave me;

When you're far from me..... All my dreams are  
You are ev - er near,..... For you leave a

of you, loved one, Lil - lian I wait for thee.....  
heart in sad - ness. Lil - lian I wait for thee.....



# A TRIP TO THE COUNTRY.

Words by CLARK WISE.

Music by A. MANN.

Introduction

1. I took a trip to the coun - try, To vis - it my moth'r-in - law, And  
 2. Lit - tle but - ter - flies made but - ter, The bum - ble bees were busy too, And  
 3. Oh! you could see the lit - tle pigs, Climbing up the trees so high, And

if you will kind - ly lis - ten, I'll tell you what I saw, The  
 the gob - bler seem'd of - fi - cious, Shout - ing his "Peek - a - boo," The  
 sing in most mel - o - dious tones: "Wait till the clouds roll by," In

*rit.*

big goose chased the lit - tle duek A - round the house so small, And  
 cows were giv - ing but - ter - milk, The calves 'round were roam - ing, And  
 cit - ies you can on - ly see, Don't think me ver - y rash. The

*ending 1st verse.*

flopped its wings and with a sigh, went "O - ver the gar - den wall."  
 the roos - ter said Miss Shanghai hen,  
 great A - mer - i - can dudes and girls,

*ending 2d verse.*

*ending 3d verse.*

"I'll meet you in the gloam - ing." "Slight - ly on the mash."

# "Hurrah! for Co. B."

Words and Music by GUS B. BRIGHAM.

*INTRODUCTION. La Militaire.*

1. I'll  
2. O!  
3. A

3 3

sing of an or-gan-i - za tion, that you will of - ten meet, ... With  
watch the time, aint it fine! they're drilled down to a "T." ....  
jol - li - er crowd of boys in line, ... Nev - er can be found. ....



ban - ners high, as they go by, a march - ing up the street; . . . . With  
 Ev' - ry one ad - mires them, where - ev - er they may be; . . . . . And  
 "Right dress, Company front!" you see they don't look round; . . . . With

u - ni - forms so gay and fine, you'll hear the peo - ple say, . . . . . When  
 when they're on the line of march they al - ways lead the way, . . . . . And  
 mus - kets bright, and step so light, they brave - ly march a - way; . . . . . The

stand - ing by, they all will cry, . . . "B" is out to - day, . . . . .  
 all the high - toned peo - ple cry, . . . "B" is out to - day, . . . . . "A -  
 First Bri - gade are to the front, "B" is out to - day, . . . . .

Here they come, in "sin - gle file," just watch their mo - tions new;  
 - bout face! guide right!" the Cap - tain gives com - mand.  
 "Form pla - toons! fours right!" they quick - ly move a - bout.

Now in "twos" they change a - bout, the lines are pass - ing through,  
 "Left wheel! coun - ter - march!" you will see it's grand.  
 "Don - ble rank to rear march!" the Cap - tain he will shout.

In - to "fours" they're marching by, the band be - gins to play, . . . . Hur -  
 "Col - umn left! Forward all!" they march in time a - way. . . . Hur -  
 "Left o - blique! Aim! fire!" no word have they to say. . . . Hur -

- rah, hur - rah! for "Com - pa - ny B, they're on pa - rade to - day! . . . .



## CHORUS.

“Forward march! Shoulder arms!” while marching up the street. “Fours right! Company halt!” you

bet they can't be beat! “Present arms! salute again!” on drill you all can see, They

march a - bout, and the peo - ple shout, “Hur-rah for Company B!”

1 2



3  
THE VILLAGE PEDDLER.

SONG FOR BARITONE.

Words by EUSTACE.  
*Allegretto vivace.*

G. GARIBOLDI.

Ah!

*a tempo.*

1 I wend my way so mer - ry, My bur - den fair I car - ry; Come la - dies fair nor  
2 I've rib - bons for your fac - es, And neat and pret - ty lac - es To give you airs and  
3 For cheeks grown pale, I've ros - es, I've pow - der for red nos - es! I've kiss - es sweet as

tar - ry! "Come buy of me," I cry. Don't scorn me, dame nor maid - en! With  
grac - es That make the men to sigh! Ring - lets of gold - en brightness, And  
pos - ies For lips would like to try! Then eome each dame and maid - en! With

joys for you I'm la - den, The vil - lage ped - dler I! the vil - lage ped - dler am I!  
gloves of dain - ty white - ness, The vil - lage ped - dler I! the vil - lage ped - dler am I!  
joys my pack is la - den, The vil - lage ped - dler I! the vil - lage ped - dler am I!

*cres.* *col canto.* *f* *dim.*

4

la! Tra la! The vil - lage ped - dler I! 1 & 2, Tra la, tra la, Who'll buy, who'll buy? Tra  
3. Come, girls, and deck your-selves with care, If

la, tra la! Who'll buy, who'll buy? Tra la, tra la, who'll buy, who'll buy? the vil - lage ped - dler  
you some gen - tle swain would snare! There's none so old that need de - spair, the vil - lage ped - dler

1st and 2d time.

I!  
I!

D. S. 3d time.

2 I've I! Tra la la la la! Tra la la la  
3 For

The Village Peddler.

N 29 - 8



la! Tra la la ra la la ra la la ra la la ra la la la, tra la la la la, The

*Presto.*

*p cres.* *rimettendosi.*

*Ped.* \*

vil-lage ped-dler I! Tra la la ra la la ra la la ra la la ra la la la, tra la la la la! The

*Presto.*

*p cres.* *rimettendosi.*

*Ped.* \*

vil-lage ped-dler I! Tra la la la la! tra la la la la, la la la

*p* *f* *p* *f* *ff*

la la la la la la la la la la la la! . . . . .

*Ped.* \*



# LITTLE SWEETHEART, SAY GOOD BYE.



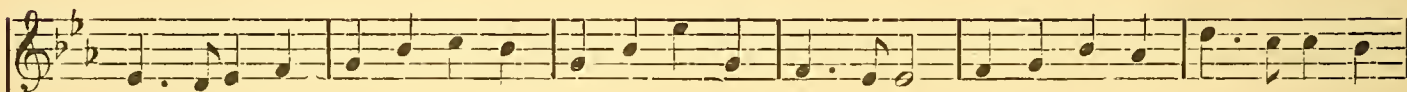
Words and Music by **JACOB J. SAWER.**

1. Lit-tle sweetheart come and meet me, Just once more be - fore I go, When your long days work is end-ed,  
 2. Lit-tle sweetheart don't for - get me, Though I wan - der far a - way, Let me find you darl-ing ev - er

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when the sun is sink ing low ; Let us wan - der once to - geth - er, down the old rose bor - der'd lane,  
as I leave you now to - day ; Let me find what ere may hap - pen, let me find when ere I come,



Who can tell what change may wait us, ere we two shall meet a - gain, For I know what ere may hap - pen,  
Still my lit - tle sweet - heart read - y with her lov - ing wel - come home, Come what will I'll still re - mem - ber,



Lit - tle sweet - heart, you will be through all change of time or for - tune, Just as dear and true to me.  
How we've been just you and I, all the world to one an - oth - er, Lit - tle sweet - heart, say good - by.



## CHORUS.

Soprano,  
Alto,  
Tenor,  
Bass,

Lit - tle sweet - heart, look up smil - ing, As you smiled in years gone by,

*ff* *p* *>* *pp*

Brave - ly with a whis - per'd bless - ing, Lit - tle sweet - heart, say good - by.

*ff* *p* *>* *pp*

Brave - ly with a whis - per'd bless - ing, Lit - tle sweet - heart, say good - by.



## HE WAS A CARELESS MAN.

GEO. GOLDSMITH Jr.

PIANO.

*p* *f* *ad lib.*

*sf* *Allegretto.*

1. There was a man whose care - less - ness ob - tained for him a name, He  
 2. To pass as a phil - an - thro - pist, it was his con - stant aim, And  
 3. His gen - er - os - i - ty was tho't to be his no - blest gift, He'd

ne - ver look'd at trades - men's bills, or ques - tion'd an - y claim, He  
 no sub - scrip - tion list ap - pear'd with - out his no - ble name; Com -  
 call a han - som cab to give a weal thy aunt a lift, Al -

thought that time was made for slaves, He griev'd when folks were vex'd, And  
 pared with his do - na - tion, ev' - ry oth - er seem'd a speck, But  
 though it was a fact, of which he then was un - a - ware, He

5

## CHORUS.

nev - er did a thing to - day, that could be done the next.  
 pure - ly thro' for - get - ful - ness, He nev - er sent his cheque. } He was a care - less man, He  
 al - ways got out first, and left his aunt to pay the fare.

was a care - less man, It troubled him much to think, he was such a ver - y care - less man.

4. His friends he very often asked to dinner, ball, or rout,  
 They hoped to find him *in*, of course, but always found him *out*;  
 He went to Margate last July and met with much reverse,  
 His friends there had to keep him, he forgot to take his purse. CHO.
5. He took a *third* class ticket on the railway, but alas!  
 He was so very negligent, he travelled by *first* class;  
 He always had refreshment till he heard the station bell,  
 And when the train was moving off, he hurried off as well. CHO.
6. He rarely lived in one place long, his nature was to roam,  
 And when the gas and poor-rates called, he never was at home;  
 He well insured his furniture, a caution wisely learnt,  
 But rashly spilt some paraffin, and ev'ry stick was burnt. CHO.
7. Whene'er he went to any kind of party, I am told,  
 He always wore an overcoat, not only cheap, but old,  
 He hung it in the hall, and when he bade the host adieu,  
 He went off in some-one-else's coat, that happened to be new. CHO.



# When E'er I See Those Smiling Eyes.

## DUET AND CHORUS.

Words by THOMAS MOORE.

Music by D. H. MAGILL.

*Andante con espressione.*

1. When  
2. For

The first system of the score shows two vocal staves and a piano accompaniment. The vocal staves are mostly empty, with a few notes at the end of the system. The piano accompaniment begins with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The tempo and mood are indicated as *Andante con espressione*.

e'er I see those smiling eyes, All filled with hope, and joy, and light, As if no  
time will come with all its blights, The ru - ined hope, the friend unkind, The love that

The second system of the score contains the vocal melody with lyrics. The piano accompaniment continues with a steady, rhythmic accompaniment. The lyrics are: "e'er I see those smiling eyes, All filled with hope, and joy, and light, As if no time will come with all its blights, The ru - ined hope, the friend unkind, The love that".



cloud could ev - - er rise, . . . . To dim a heav'n so pure - ly  
leaves, where e'er it lights, . . . . A chilled or burn - ing heart be

bright, I sigh to think how soon that brow, . . . . In  
hind, While youth that now like snow ap - pears, . . . . E're

grief may lose its ev - 'ry ray, - And that light heart so joy - ons  
sul - lied by the darkening rain, When once 'tis touched by sor - row's

*ad lib.*

now, . . . . . Al - most for - get it once was gay.  
 tears, . . . . . **W**ill nev - er shine so bright a - gain.

**Chorus.**

Soprano.

Those smil - ing eyes, All filled with light, As if no

Alto.

Tenor.

Those smil - ing eyes, All filled with light,

Bass.

Piano.

cloud could ev - er rise, As if no cloud could ev - er, ev - er

As is no cloud could ev - er rise, cloud could ev - er, ev - er

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and features a mix of eighth and quarter notes.

rise, . . . To dim a heav'n so pure - ly bright.

rise . . . To dim a heav'n so pure - ly bright.

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in G major and 4/4 time, ending with a double bar line.



## RING DEM CHIMIN' BELLS.

JACOB J. SAWYER.

*1st.* *2d.*

1. Go tell old Pomp and Hannah Brown To ring dem chim-in' bells, Yes, tell dem all for  
 2. De streets up dar am paved wid gold, Ring dem chim-in' bells, And dar we am not

miles around To ring dem chim-in' bells; Dis am de day of ju - bi - lee,  
 bo't and sold, So ring dem chim-in' bells; De children dar am robed in white,

Ring dem chim-in' bells, 'Kase Mas-sa Linkum sot us free, So ring dem chim-in' bells. Yes,  
 Ring dem chim-in' bells, De black man dar's as good as white, So ring dem chim-in' bells. Yes,

CHORUS.

Hal - le - lu - jah! shout and sing,... Won't we make de heav - ens ring,....

Hal - le - lu - jah! shout and sing,... Won't we make de heav - ens ring,....

This system contains the first two vocal staves and the piano accompaniment for the first system of the chorus. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time, featuring chords and a bass line.

When de chil - dren chant and sing,... Den you'll hear dem ole bells ring.

When de chil - dren chant and sing,... Den you'll hear dem ole bells ring.

This system contains the second two vocal staves and the piano accompaniment for the second system of the chorus. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time, featuring chords and a bass line.

This system contains the piano accompaniment for the third system of the chorus. It features chords and a bass line in G major and 4/4 time.



To my friend, BILLY BERSANDS.

# JERUSALEM ROAD.

By DAN LEWIS.

*Moderato.*

Introduction.

*p*

*mf*

1. The chariots getting ready, and I must go Off on Je - ru - sa - lem road, I'll  
 2. Stand back dear brothers, don't you get in my way, On' on Je - ru - sa - lem road,

*p* *f*



pack up mighty quick, and I wont be slow, Off on Je - ru - sa - lem road, There's no  
like you mighty well, but I can - not stay, Off on Je - ru - sa - lem road, So tell

cars or boat or rivers that's wide, Off on Je - ru - sa - lem road, If you  
all the peo - ple that I'm gwine, Off on Je - ru - sa - lem road, If they

catch the chariot you can ride, Off on Je - ru - sa - lem road.  
get the grace they'll come a - long, Off on Je - ru - sa - lem road.

## CHORUS.

I'm a gwine - ing, yes, I'm a gwine - ing, Deed, I'm a gwine - ing,

Off on Je - ru - sa - lem road, I'm a gwine - ing,

yes, I'm a gwine - ing, Deed, I'm a gwine - ing, Off on Je - ru - sa - lem road.

3. I done my best for to stay with you, I must  
 Go on Jerusalem road,  
 So this is my chance and I'm going right through.  
 Off on the Jerusalem road.  
 The devil's mighty cunning, which everybody knows, I must  
 Go on Jerusalem road,  
 If you aint got the grace, he'll catch you sure, so  
 Come on Jerusalem road.

Chorus, and repeat.

# Where the Morning Glories Twine.

Words by HARRY B. SMITH.

Music by E. H. WINCHELL.

## INTRODUCTION.

1. I know a lit - tle gar - den where, In ear - ly morn - ing hours, A  
 2. I know a voice that wakes me when The ear - ly sun - rays stream. In -  
 3. I know a maid that I would woo And win her if I might; I

face that is di - vine - ly fair I see a - mid the flow'rs. A  
 to my win - dow bright - ly, tho' It scarce dis - turbs my dream. Her  
 feel that she would love me true, And make my life most bright. Bnt



face that like a pic - ture bright, Is framed a - mid the vine. A -  
 laugh is light, her song is sweet 'Tis to my win - dow borne. By  
 still I dare not speak of love, How ev - er hard I strive. For

bout her lat - tice win - dow, Where the morn - ing glo - ries twine.  
 sum - mer zeph - yrs wing - ing, Like a greet - ing in the morn.  
 I'm a man of thir - ty, She a lit - tle miss of five.

## REFRAIN.

And bright - er there the sun light beams, Than on the gar - den gay. To

love her face the sun light seems, And love her well it may. A

face half hid in flow'rs a - mid The Hon - ey Suck - le vine. Each

The first system of the score features a vocal line in treble clef with lyrics: "face half hid in flow'rs a - mid The Hon - ey Suck - le vine. Each". The piano accompaniment is in G major and 3/4 time, with a right hand playing a melody and a left hand providing harmonic support with chords and single notes.

morn she's at her lat - tice, Where the morn - ing glo - ries twine.

The second system continues the vocal line with lyrics: "morn she's at her lat - tice, Where the morn - ing glo - ries twine." The piano accompaniment continues with similar harmonic patterns, including a dynamic marking of *f* (forte).

INTERLUDE. Dance ad lib.

The interlude begins with a piano introduction in G major, 3/4 time. It features a right hand melody with triplets and a left hand accompaniment. Dynamic markings include *f* (forte).

The second part of the interlude continues the piano melody and accompaniment, maintaining the 3/4 time signature and G major key. It includes a triplet in the right hand.

The final part of the interlude concludes with a piano melody and accompaniment, featuring a dynamic marking of *ff* (fortissimo) and a triplet in the right hand.

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# The Songs that Mother Sung.

TENOR SOLO, WITH QUARTETTE FOR MALE VOICES.

S. F. COMPTON.

TENOR.

1 I hear the songs they sing to-  
 2 At twi - light's hour I of - ten  
 3 O, long the grass has grown a

*dolce*

- day, But nev - er one is sweet As those my moth - er sang to me When  
 dream I am a child once more; I seek the house where I was born, I  
 bove That lov - ing moth - er's face, But still in faithful hearts she keeps Her

*rit.*

sit - ting at her feet. My thoughts go back to childhood years, When hope and I were  
 pass the o - pen door. There moth - er rocks be - side the hearth, Her lit - tle ones a -  
 old, her dear old place. No oth - er songs can be so sweet As those we heard when

*rit.*

*a tempo.*

young, And as of old I hear to - day The songs my moth - er sung.  
 mong, And life for - gets its cares to hear The songs my moth - er sung.  
 young, When sit - ting at our moth - er's knee-- The songs my moth - er sung.

*a tempo.*



QUARTETTE.

1st TENOR.

The songs my moth - er sung The songs my moth - er sung, And  
The songs my moth - er sung, The songs my moth - er sung, And  
The songs my moth - er sung, The songs my moth - er sung, When

2d TENOR.

1st BASS.

The songs my moth - er sung, The songs my moth - er sung, And  
The songs my moth - er sung, The songs my moth - er sung, And  
The songs my moth - er sung, The songs my moth - er sung, When

2d BASS.

Rit

as of old I hear to - day The songs my moth - er sung.  
life for - gets its cares to hear The songs my moth - er sung.  
sit - ting at our moth - er's knee— The songs my moth - er sung.

rit.

as of old I hear to - day The songs my moth - er sung.  
life for - gets its cares to hear The songs my moth - er sung.  
sit - ting at our moth - er's knee— The songs my moth - er sung.

# GIRL ON THE ROLLING SKATES.

ARR. L. VON DER MEHDEN.

Words and Music by DAN LEWIS.

*Tempo di Schottische.*  
*mf*

*Tempo di Valse.*

1. I'll tell you of a beau-ty I met the oth - er day..... When  
 2. I real - ly love en - joy - ment, In such a pleas - ant way..... On  
 3. By - ci - cle that is pleas - ant, Some peo - ple say 'tis nice..... Or

first my eyes be-held her, I was complete - ly carried a - way..... She was  
 such a great improvement, The top - - ie of the day..... Boat  
 e - ven in the Win-ter, The skat - ing on the ice..... I

Four plates.

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such a lit - tle an - gel, I nev - er can for - get..... And  
 sail - ing that is pleas - ant, Or bath - ing on the beach..... And  
 love to go to pic - nics, Or excursions down the bay..... To

when I'm think - ing of her I Can scarce - ly catch my  
 bug - - gy rid - - ing or fish - ing Is ve - - ry hard to  
 see all the styles of danc - ing, And hear the mus - ic

breath..... She came glid - - ing by so grace - ful, And so  
 beat..... But here's the best of all .... Some  
 played..... Each per - - son has their fa - vorite, But

hand - - some and so neat..... That grace - - ful girl that  
 day I hope you'll meet..... That charm - - ing lit - - tle  
 mine is in com - plete ..... Un - til I meet that



charm'd them all With the wheels up - on her feet.....  
 beau - ty, Oh! With the wheels up - on her feet.....  
 girl a - gain, With the wheels up - on her feet.....

## CHORUS.

She goes a - long with ease..... Like those on the fly - ing tra - peze..... Her

dear lit - tle eyes Re - sem - ble the skies, That girl so dear to me..... Her

hair was long and straight.... As she rolled through the street..... With

wheels on her feet I thought I could eat, That girl on the roll - ing skates.....

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "wheels on her feet I thought I could eat, That girl on the roll - ing skates.....". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is in common time (C).

DANCE.

This system is labeled "DANCE." and features piano accompaniment. It consists of two staves, treble and bass, with a key signature of one flat and a common time signature (C). The music includes a triplet of eighth notes in the treble staff in the first measure.

This system continues the piano accompaniment from the previous system. It consists of two staves, treble and bass, with a key signature of one flat and a common time signature (C). It features a triplet of eighth notes in the treble staff in the third measure.

This system continues the piano accompaniment from the previous system. It consists of two staves, treble and bass, with a key signature of one flat and a common time signature (C).

# "FUN WITH THE BOYS."

## SONG AND CHORUS.

Composed by G. R. LAMPARD.

The piano introduction consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

1. No doubt you've heard the sto - ry oft, I'm go - ing to re - late, A -  
 2. There is a sto - ry go - ing round Which may have once been true, A -  
 3. The Par - son hur - ried on his way, But soon a form he met, With  
 4. The Par - son sees an - oth - er man, And hast - ens to his side, " They  
 4. This is the sto - ry oft - en told, And wheth - er right or wrong, When

The piano accompaniment for the first verse consists of five measures, mirroring the structure of the piano introduction with a similar melodic and harmonic pattern.

bout a place not new, or old, Up in the Bad - ger State, Now  
 bout an Osh - kosh Par - - son And what came to his view, As  
 eyes "bunged" out and hat stove in, Whose clothes with blood were wet, "My  
 sure - ly have been kill - ing you," In tears the Par - son eried, "Oh  
 used so long to talk a - bout, Is just as well in soug— And

The piano accompaniment for the second verse consists of five measures, continuing the musical theme established in the previous sections.



do not laugh, or think me green, Don't make the slight - est noise, And  
 com - ing to the town one day, His "tracts" he soon de - stroys, When  
 friend" he says, where have you been? Your looks my faith de - stroys, Oh!  
 no, not much," just look you here, These are the kind of toys, An  
 if you don't be - lieve it And wish sor - rows turned to joys, Just

I will tell you where to go..... To have some fun with the boys!  
 meet - ing a rough look - ing chap..... Who'd been having fun with the boys!  
 I've just been up to Osh - kosh..... To have some fun with the boys!  
 ear, a nose, a piece of sealp..... When we have fun with the boys!  
 take a trip to Osh - kosh..... And have some fun with the boys!

CHORUS.

Soprano and Alto.

Hur - rah! for all the gal - lant boys, You meet through - out the

Tenor and Bass.

Piano.

west, They're brave and hon - est heart - ed lads And with good hu - mor

This system contains the first four measures of the song. It features a vocal line with lyrics, a bass line, and a piano accompaniment with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

blest, But if you want some jol - ly fun, Mixed up with - out al -

This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment maintains the harmonic structure established in the first system.

- loys— Just take a trip to Osh - kosh And have some fun with the boys.

This system contains the final four measures of the song, ending with a double bar line. The lyrics conclude with 'And have some fun with the boys.'

# PRETTY LIPS

“NEUMY, NEUM.” )

ARTHUR LLOYD.

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. I am a Bach - e - lor is - n't it sad, Lass - es ne'er lov - est me,  
 2. Why is it oth - er men seem - eth so blest? Plen - ty of pret - ty girls,  
 3. Though not so good look - ing as when a lad, I'm not, at all ug - ly al -  
 4. Can I ask an - y girl pres - ent I see? To be so good as take

The first system of lyrics is accompanied by a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with chords and single notes, supporting the vocal line.

aint it too bad, Hun - dreds of pret - ty girls dai - ly I see,  
 pet - ted, ca - ress'd, Though I smile lov - ing - ly when them I see,  
 - though I look sad, My fig - ure's as good as a fel - low's can be,  
 pit - ty on me, An - swer, I'm wait - ing, for what will it be,

The second system of lyrics is accompanied by a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with chords and single notes, supporting the vocal line.



Yet there's not one of them will love me. There's a lit - tle beau - ty whom I  
 Yet there's not one of them will love me. But there's not a doubt that Mas - ter  
 Yet there's not an - y girl will love me. Why am I per - mit - ted like a  
 Yet there's not one of them will love me. Gra - cious good - ness what is in that

of - - ten meet, She's such a dear, up - on my word I dote on her.  
 Cu - pid's dart, Has been fired by that fas - ei - nat - ing Mil - lin - er,  
 sim - ple flow'r? To with'r and die in all my bloom - ing youth - ful - ness,  
 makes me start She's o - ver there my pret - ty lit - tle Mil - lin - er,

She's a lit - tle Mil - lin - er in West Fifth street, Oh! would that she were  
 'Twas - n't meant for me but it has pierced my heart, Oh! would that she were  
 Would I were a fai - ry and pos - sessed the pow'r To call that char - mer  
 Sit - ting with a fel - low too, oh! my poor heart, I feel she ne'er be

mine.  
mine.  
mine!  
mine!

Oh !.....  
Oh !.....  
Oh !.....  
No, no, no, no!

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#). The vocal line has four measures of music with lyrics underneath. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*REFRAIN.*

Pret - ty lips swee - ter than cher - ry or plum, Al - ways seem smil - ing, and nev - er look glum

The second system is the beginning of the refrain. It features a vocal line and piano accompaniment. The lyrics are: "Pret - ty lips swee - ter than cher - ry or plum, Al - ways seem smil - ing, and nev - er look glum". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Seem to say, "Come a - way, kiss - ic, come, come!" neum-y neum neum - y neum, neum, neum, neum!

The third system continues the refrain. The lyrics are: "Seem to say, "Come a - way, kiss - ic, come, come!" neum-y neum neum - y neum, neum, neum, neum!". The musical notation continues with the vocal line and piano accompaniment, ending with a double bar line.

# MY LORD IS WRITIN' DOWN TIME.

JACOB J. SAWYER.

*Piano.*

*MODERATO.*

1. For He sees all you do, And He hears all you say, And my Lord is wri - tin' down time..... He  
 2. Oh, He sees all you do, And He hears all you say, And my Lord is wri - tin' down time..... He

sees all you do, And He hears all you say; Yes, my Lord is wri - tin' down time. Oh!  
 sees all you do, And He hears all you say; Yes, my Lord is wri - tin' down time. Oh!



Hal - le - lu - jah to de lamb! My Lord is wri - tin' down time, De Lord is in dere  
Heben am a high and a loft - y place. My Lord is wri - tin' down time, And you'll go dere if

giv - ing a hand, My Lord is writin' down time, For He sees all you do, And hears all you say, Yes,  
you've a grace, My Lord is writin' down time, For He sees all you do, And hears all you say, Yes.

my Lord is writin' down time. . . . He hears all you say, And sees all you do, Yes, my Lord am writin' down time

N 29 - 10

# Sweet Kitty Clover.



Words by KNIGHT.

Music by EDMUND KEAN,

*Allegretto con espressione.*

Piano.

1.	Sweet Kit - ty Clo - ver she	bothers me so...	oh,.....	oh,.....
2.	Sweet Kit - ty, in per - son is	ra - ther low,..	oh,.....	oh,..... Sweet
3.	Where Kit - ty re - sides I'm	sure to go...	oh,.....	oh,..... Where
4.	If Kit - ty to kirk with	me would go...	oh,.....	oh,..... If

Sweet Kit - ty Clo - ver, she	bothers me so...	oh,.....	oh,	oh,..... Her
Kit - ty, in per - son is	ra - ther low,..	oh,.....	oh,	oh,..... She's
Kit - ty re - sides I'm	sure to go...	oh,.....	oh,	oh,..... One
Kit - ty to kirk with	me would go...	oh,.....	oh,	oh,..... I



face is round, And red, and fat; Like pul - pit cush-ion, Or red-der than that, Oh!  
 just three feet tall, And that I prize As just a fit wife For a man of my size, Oh!  
 moon - light night, (Ah, me! what bliss,) Thro' a hole in the win-dow I gave her a kiss! Oh!  
 think I should never Be wretched a-gain, If after the par - son, She'd say, A - men, Then

*mf* *cres.*

sweet Kit-ty Clo-ver, she both-ers me so... oh,.... oh,.... Sweet Kitty Clover, she  
 sweet Kit-ty Clo-ver, you both-er me so... oh,.... oh,.... Sweet Kitty Clover, you  
 sweet Kit-ty Clo-ver, you both-er me so... oh,.... oh,.... Sweet Kitty Clover, you  
 Kit-ty would ne'er a-gain both-er me so... oh,.... oh,.... Kit-ty would ne'er again

*p*

bothers me so... oh,.... oh, oh!....  
 both-er me so... oh,.... oh, oh!....  
 both-er me so... oh,.... oh, oh!....  
 both-er me so... oh,.... oh, oh!....

*p* *f*



# STOP THAT KNOCKING AT THE DOOR.

Words and Music by **A. F. Winnemore.**

*Moderato.*

*p*

*f*

*p*

*f*

1. I once did lub a col-ored Gal..... Whose name was Su - zy  
 2. She was the prettiest yel - low Gal..... That eb - er I did  
 3. Oh, de first one dat cum in de room, Was a dar - key dressed to

Brown, see, death, She came from old Vir - gin - ny, She was de fair - est in de  
 He looked just like de show - man, What dey used to call Mack-

town; Her eyes so bright, dey shine at night When de moon am gone a-  
 me; And when I took my Ban - jo down, And played three tunes or  
 beth; He said he was a Cali - for - ni man, And just ar - rived on

way; She used to call dis dar-key up..... Just a-fore de broke of  
 more; All at once I heard three pretty hard raps..... Come bang a - gain my  
 shore; I ax him whare-fore he cum an' rap So hard a - gainst my

day; Wid a who dar? who dar? who dar? An' a who dar a knocking at my  
 door.  
 door.

(SPOKEN, Why, Sam!)

door? Am dat you Sam? am dat you Sam? No you bet-ter stop dat knocking at my

(SPOKEN, Aint you gwan to let me in?)

By Bass Voice.

door? Let me in. Stop that knocking. Let me in. Stop that knocking. Let me in.



DUET.

1st VOICE.

Oh! you bet - ter stop that knock - ing at the door. Stop that

BASS.

Oh! I'll nev - er stop that knocking at the door. Let me in.

knocking. Stop that knocking. Oh, you bet - ter stop that knocking at the door.

Let me in.

Let me in. No, I'll nev - er stop that knocking at the door.

CHORUS.

1st & 2d VOICES.

Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing, Oh! you

TENOR.

Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing, Oh! you

BASS.

No I'll



bet - ter stop that knocking at my door, Stop that knocking, stop that knocking, stop that  
nev - er stop that knocking at your door, Let me in. Stop that knocking, stop that knocking, stop that

knocking, stop that knocking, Oh! you bet - ter stop that knocking at my door.  
knocking, stop that knocking. No! I'll nev - er stop that knocking at your door.

8va

8va

To Miss FLETA M. HOLMAN.

# MARGARETHA.

C. L. JENKS, JR.

INTRODUCTION.

*legato.*

1. Sinks the sun in o - cean's  
2. On the rock my head re -

flow - - ing, Shines the sky in la - test glow - - ing;  
clin - - ing, Strang - er in a strange land pin - - ing,

Two plates.

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*cres.* *f* *dim.* *p*

Slow ly is the day de - scend - ing, Dist - ant eve - ning bells are  
Round my feet the waves are foam - ing, But my soul in dreams is

*cres.* *f* *dim.* *p* *p*

*tenderly.*

blend - - ing. I think of thee, Mar - ga - re - tha.....  
roam - - ing. I think of thee, Mar - ga - re - tha.....

*p* *pp*

*mf* *rit.* *p* *f*



# You'll Sometimes Think of Me.

By CHARLES COOTE, Jr,

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It features a continuous accompaniment of eighth-note triplets, each marked with a '3' above the notes.

The second system continues the musical notation from the first system. The upper staff contains the melody, and the lower staff continues the eighth-note triplet accompaniment.

The third system includes the vocal melody and piano accompaniment. The upper staff has a vocal line with two verses of lyrics. The lower staff features a piano accompaniment that includes a *rit.* (ritardando) section and a *p* (piano) section. The key signature remains two flats and the time signature is common time.

1. The days are past, the time gone by, Since  
 2. In time to come, what - e'er be - tide. Where

first I · breath'd to thee,                      Those ten - der words of  
 ev - er you may be,                      Though bound - less o - - cean

love and truth,      When yet thine heart was free,                      But  
 roll be - tween,      My thoughts will be with thee,                      And

now stern fate our sep' - rate paths,      Had traced with harsh de -  
 though all joys of life may cease,      When you no more I

- eree, My on - ly hope is still that you, Will  
see, My fer - vent trust will still be that, You'll

some - times think of me, My on - ly hope is  
some - times think of me, My fer - vent trust will

still that you, Will some - times think of me.  
still be that, You'll some - times think of me.

*f*



CHORUS.

SOPRANO.

*ff* You'll some-times think of me, You'll some-times think of me, My *ff*

ALTO.

*ff* You'll some-times think of me, You'll some-times think of me, My *ff*

TENOR.

*ff* You'll some-times think of me, You'll some-times think of me, My *ff*

BASS.

*ff* You'll some-times think of me, You'll some-times think of me, My *ff*

PIANO.

*ff* *ff*

on - ly hope is still that you, Will some-times think of me.

on - ly hope is still that you, Will some-times think of me.

on - ly hope is still that you, Will some-times think of me.

on - ly hope is still that you, Will some-times think of me.

3 3 3

# MAMMA'S CHILD.

## A CRADLE SONG.

Words and Music by GEORGE M. CARLETON.

*Allegretto.*

*rall.*

The piano introduction consists of two staves in 6/8 time. The right hand features a melody with a dotted quarter note followed by an eighth note, and the left hand provides a simple accompaniment. The tempo is marked 'Allegretto' and ends with a 'rall.' (rallentando) instruction.

The vocal line for the first three verses is written on a single staff in 6/8 time, featuring a simple melody with a dotted quarter note and an eighth note.

1. Mam - ma's child is tir - ed now, And read - y for her bed, . . . She  
 2. Morn - ing breaks, the child a - wakes, And o - pens her blue eyes, . . . She  
 3. Sit - ting by the old log fire To - day she's sweet six - teen, . . . Oh,

The piano accompaniment for the first three verses is written on two staves in 6/8 time. It features a simple accompaniment with a dotted quarter note and an eighth note in the right hand, and a simple accompaniment in the left hand. The tempo is marked 'p' (piano).

The vocal line for the last two verses is written on a single staff in 6/8 time, featuring a simple melody with a dotted quarter note and an eighth note.

takes her gent - ly on her knee, And good - night pray'rs are said, . . . When  
 tot - ters o'er to mam - ma's bed, To kiss her then she tries, . . . Then  
 back - ward turn ye years of flight, Make me a child a - gain, . . . That

The piano accompaniment for the last two verses is written on two staves in 6/8 time. It features a simple accompaniment with a dotted quarter note and an eighth note in the right hand, and a simple accompaniment in the left hand.

mam - ma lays her in her crib, Her gol - den curls she strokes . . . Of  
 with her toys she plays all day, Till eve - ning's dusk has come, . . . With  
 I may hear my moth - er sing, Her nurs - 'ry rhymes to me, . . . As

all the treas - ures in this world My child I love thee most. . . .  
 tir - ed limbs and sleep - py eyes, To mam - ma she will run. . . .  
 hap - pi - ly I'm rock'd to sleep, Up - on her dear old knee. . . .

*rall.*

**Refrain.**

Slum - ber on my dear, . . . With - out care or fear, . . . And the cra - dl.



gent - ly swings too and fro, . . . For mam - ma's close by, . . .

*colla voce.*

And if ba - by cries, She will then sing to her so soft and low.

**Chorus.**

Bye, bye ba - by bunt - ing, Pa - pas gone a hunt - ing,

Gone to get a rab - bit's skin, To wrap the ba - by in. . . .

*rit. dim.*

*rit. p pp*





















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